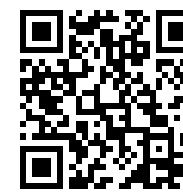
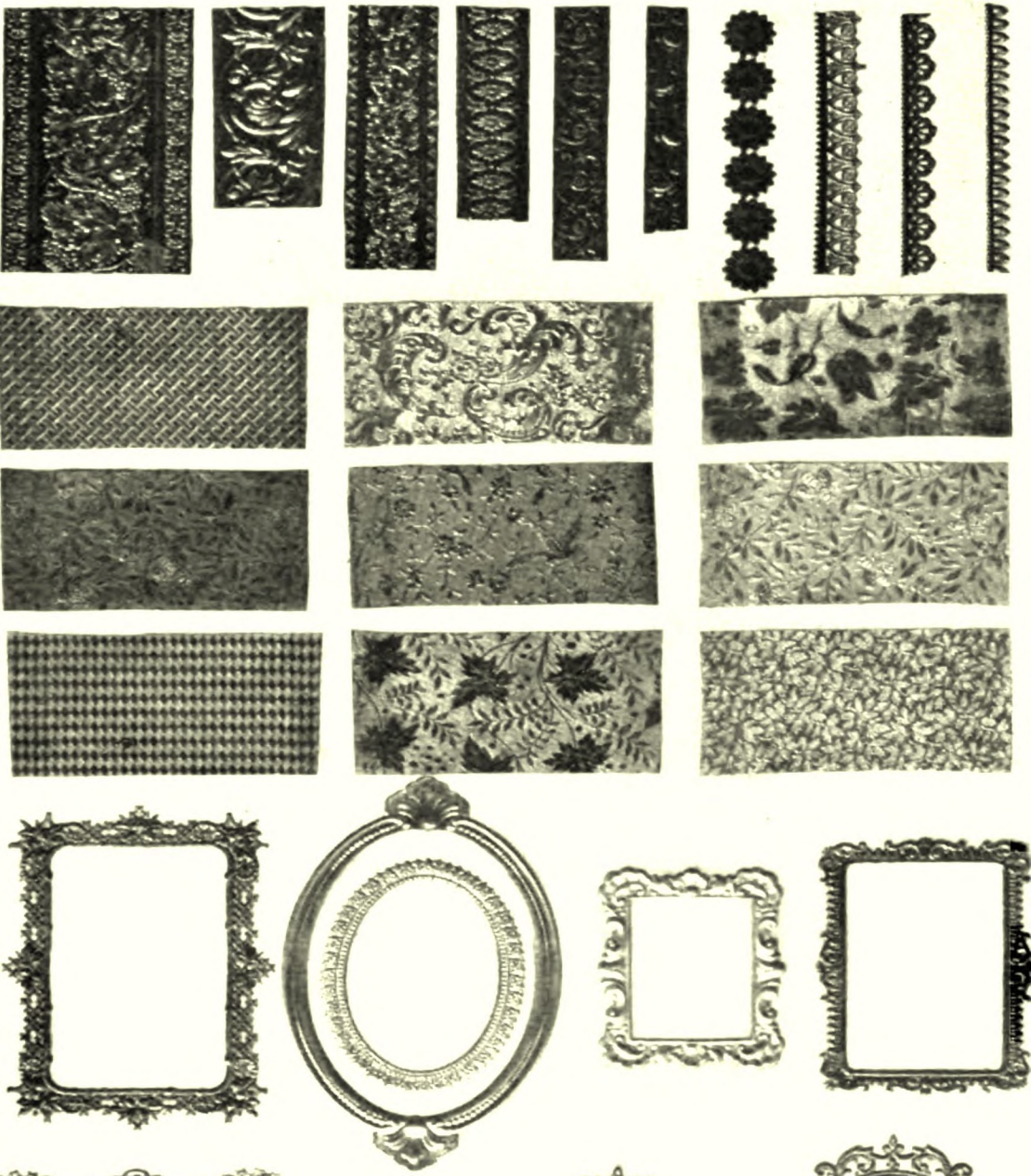
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A textbook on show-card writing

International Correspondence Schools

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A TEXTBOOK

ON

SHOW-CARD WRITING

INTERNATIONAL CORRESPONDENCE SCHOOLS

SCRANTON, PA.

SHOW-CARD WRITING

SHOW-CARD DESIGN AND ORNAMENT

LETTER FORMATION

SCRANTON

INTERNATIONAL TEXTBOOK COMPANY

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PREFACE

The present volume will undoubtedly fill a long-felt want for a full and exhaustive treatment of the subject of Show-Card Writing. The text is clear and comprehensive and the subject is treated in such a manner that it can not only be readily understood by beginners but can also be consulted as a work of reference by experts. We are not aware of any previous attempt to prepare a work of this kind.

In addition to the text matter proper, there are included in the Course fifteen Drawing Plates, each of which the student is expected to send to the Schools for corrections, suggestions, and criticisms. To avoid the use of a portfolio two sets of plates have been made—one to be used for printing the plates sent to students as they progress in their studies and the other for printing the reduced copies in this volume. It will be noticed that these plates have been inserted in their proper places on guards, thus permitting them to be opened flat without extending beyond the edges of the volume.

To those who specialize in original designing, the present work will be found extremely fertile in suggestion; to all classes of card writers, it will prove valuable as a convenient work of ready reference. The index is full and simply arranged, enabling any one to find any style or form of letter with the least possible delay or difficulty. The work has been printed throughout on carefully selected, extra heavy, coated book paper; the illustrations accompanying the text are profuse, clear in detail, and have been prepared and executed at great expense; the colored plates are highly artistic and very finely finished products of the printers' skill.

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The method of numbering the pages and articles is such that each subject is complete in itself; hence, in order to make the index intelligible it was necessary to give a number to each subject or part. This number is placed at the top of each page, on the headline, opposite the page number; and to distinguish it from the page number, it is preceded by a section mark (§). Consequently, a reference such as § 3, page 11, will be readily found by looking along the inside edges of the headlines until § 3 is found, and then through § 3 until page 11 is found.

INTERNATIONAL CORRESPONDENCE SCHOOLS.

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SHOW-CARD WRITING

INTRODUCTION

1. Purpose of This Course.—Attractive show-card writing ranks among the most important advertising methods used by the progressive and wide-awake merchant. Time was when the storekeeper was satisfied to use his store windows for the mere purpose of lighting his store. If an attempt were made to display goods, the multiplicity of window panes, the height of the window floor, together with the congested window space (having but a front exposure), offered little or no advantages in using it as a medium for attracting the attention of the passers-by.

Conditions, however, have changed with the times, until the show window has become the most imposing feature of the store. Competition has brought into play every known means for attracting attention to the character of the goods to be found within. In this connection it is obvious that such signs be used as will call special attention to the quality and price of goods displayed; also, that these be prepared on inexpensive material in order that periodical announcements may be made to the public that will interest and secure trade. To this end, nothing is more suitable or productive of better results than advertising show-cards. These may be executed by a novice, and, in a way, serve the purpose for which they are intended. But to make the window lettering and show-card writing an artistic as well as a remunerative feature of the window display, is the desire of every merchant. He may secure a stock of goods of sufficient merit in quality, and offer them at prices so low as should

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crowd his store with customers, and yet these may become shop worn and out of fashion were he to neglect to use the methods employed by his progressive competitors in calling attention to them through attractive display cards and catchy announcements.

Therefore, the show-card writer is indispensable to the successful up-to-date merchant, and, as an employe, he is valued in proportion to his ability to prepare work that will arrest the eye of every passer-by. It is equally necessary for those engaged in this profession to be familiar with every form of letter that will most effectively serve their purpose, and to make use of every novelty in designing, arrangement, and artistic embellishment known to modern practice.

It is the purpose of this Course, therefore, so to prepare those having the show window in charge, or those desiring to undertake this class of work, that they may thoroughly master every branch of the subject, by giving them a practical knowledge of show-card and inscription designing in every detail, and of every form of alphabet best adapted for use in show-cards, window signs, interior banners, and all other work coming within the province of the card writer.

HOW TO BECOME AN EXPERT CARD WRITER

2. Chief Qualifications. — Success cannot be assured any student enrolling in this Course unless he possesses the qualifications necessary. We are therefore compelled to call attention to some of the natural tendencies to discouragement that exist, and that serve to draw a student from any worthy purpose. Much depends on the student, if he would realize the fullest benefit to be derived from his course of instruction. Too much time cannot be devoted to practice. It is only by practice that the student can hope to succeed. The process by which the hand becomes skilled in performing work, and the eye trained to equalize space, measure distances, and proportion objects is necessarily slow, and to those who lack application, it is quite tedious.

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3. Reward of Application. — Students are of two general classes, namely: Those who desire only a superficial knowledge of the subject before them, and to whom any reasonable amount of study or practice is burdensome; and those who desire a complete knowledge of everything that directly or indirectly pertains to the subject, and who are willing, through practice and perseverance, to labor untiringly to this end. Those composing the former class are easily discouraged, their chief aim being to acquire speed in their work, not taking sufficient time to gain a perfect knowledge of every subject before them; while those in the latter class, by thoroughly mastering the work in every detail, soon acquire speed as a result of a perfect knowledge of the formation of letters, designing, method of application, etc. It is obvious, therefore, that one class should win the final reward and receive as a result the largest salaries and best positions, while the other class must be satisfied to take second or third places in their profession.

THE COURSE

4. Arrangement and Classification. — The Course is arranged progressively, beginning with instruction in such subjects as colors, brushes, appliances, materials, etc., a knowledge of which is necessary before beginning drawing or freehand lettering. It is important that the student should first be perfectly familiar with the foregoing, for it is with these he is to execute his work. The subject of designing, or the manner in which the work should be executed, is introduced at that point in the instruction when the student has progressed sufficiently to apply this knowledge to practical use.

5. Materials Necessary. — We recommend that all practice work be done on Manila pattern paper, on account of its cheapness. When working in the evening, use a good, steady light; an incandescent gaslight is best. Arrange the table so that the light is thrown on the work from above and

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to the left of the drawing table. A shade for the eyes should be worn to protect them from the light, and every precaution taken in caring for them when working by any kind of artificial light. A well-made, firm table should be used, and this should be slightly inclined (not to exceed 10°). The ordinary table known among furniture dealers as the *kitchen table*, costing about $1.50, is an excellent table for a student's use. The front legs of this table may be cut off sufficiently to give the proper angle. The 24″ × 30″ drafting board is furnished in the special outfit, and will be found indispensable even though the table be used. The complete outfit consists of the following:

1 2-ounce bottle show-card writer's white.
1 2-ounce bottle show-card writer's black.
1 ¾-ounce bottle waterproof India ink.
1 set of lettering brushes: 5 red sable (riggers) Nos. 3, 5, 7, 9, and 11; 2 Nos. 1 and 3 (Columbia) red sables; 1 wash brush No. 3, double end, camel's hair; 3 Nos. 4, 6, and 8 square shaders, camel's hair; 3 Nos. 4, 6, and 8 letterers, camel's hair.
½ dozen sheets of white drawing paper, size 15″ × 20″.
2 sheets of black drawing paper.
1 show-card writer's T square, 28″ blade.
2 ounces of each of the following dry colors: blue, green, orange, lemon, and red.
1 chamois skin.
1 drafting board, 24″ × 30″.
½ dozen thumbtacks.
1 combination compass.
1 protractor.
1 sponge eraser.
1 lead pencil.
1 pencil eraser.
12 pans of water color as follows: new green, light red, burnt sienna, vermilion, crimson lake, gamboge, mauve purple, Prussian blue, sepia, yellow ocher, orange chrome yellow, charcoal gray.
3 water-color dishes: 2″, 2½″, and 3″.

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COLORS

CLASSIFICATION AND USE

6. Classification of Colors.—There are five general classes into which all colors are divided, as follows: *Primary*, *secondary*, *tertiary*, *semineutral*, and *neutral*. Beginning with the primary, colors fall to a lower order, depending on how closely they are related to this chief or highest order. Combinations of colors of this order produce what are known as secondary, and so on until two colors are equally divided in strength, when they become neutral.

7. Primary Colors.—The **primary colors** are *red*, *yellow*, and *blue*. By a combination of these three colors the modern color artist, such as the art printer and lithographer, can produce a piece of work in strong and distinct colors, shades, and tints that will show wonderful ingenuity. The combinations of the colors with white and black are almost unlimited in variety. By referring to the color chart, Fig. 2, we learn that to combine any two of the primary colors will give us another distinct color that belongs to a separate class, called secondary colors.

8. Secondary Colors.—The three **secondary colors** are *green*, *orange*, and *purple*. Yellow and blue mixed together in proper quantities will produce green; yellow and red combined will produce orange; while red and blue will produce purple.

It should not be understood that equal quantities of these colors will give the desired shade, nor that any shade of red, blue, or yellow should be classed as primary. In the ideal spectrum, Fig. 1, the colors marked *1*, *3*, and *5* are normal, primary colors.

The strength of manufactured colors differs, some being so intense as to require but the smallest amount to counterbalance, or offset, the color used in connection with it. A few of the weak colors will serve as an example, as new blue, Naples yellow, emerald green, etc., while some of the

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colors of greatest strength are Prussian blue, Indian red, orange chrome, etc. When using these latter colors the greatest care must be observed or the strong color will be found to predominate in the mixture.

9. Tertiary Colors.—Combining one secondary color with another secondary will produce a **tertiary color;** combining a secondary color with a primary will also produce a tertiary. The principal tertiary colors are *citrine*, *olive*, and *russet*.

10. Semineutral Colors.—Although inferior in point of color order to the third class, the colors that compose the **semineutral** class are most important for the place they hold with respect to their practical use. Any color that is combined with black is reduced in the scale of color compounds to an entirely new and distinct series, and to this class belong a great number of our permanent pigments, such as raw umber, raw sienna, sepia, asphalt, etc. The semineutral colors are *brown*, *maroon*, and *gray*.

11. Neutral Colors.—The term **neutral** as applied to colors, means that the color is evenly divided in intensity or prominence between two colors in their proper order, as shown in the ideal spectrum, Fig. 1. By referring to this it will be readily seen which colors are neutral. The colors marked *R O*, red orange; *Y O*, yellow orange; *Y G*, yellow green; *B G*, blue green; *B V*, blue violet; and *R V*, red violet, comprise the neutral colors.

12. White and Black.—The trade term **color** is applied to every mixture that is used as paint, but technically understood, white and black are not colors. White is a combination of all of the prismatic colors, while black is in reality the absence of color. Black and white, as pigments, enter into the preparation of colors and shades and form a most important ingredient. By combining white with a strong primary, secondary, or other color, it is possible to graduate these colors from their normal strength to a point where the original color has passed the limits of a shade

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and become indistinct, when it is termed a **tint.** By the use of black in compounding colors, some may be intensified, while others acquire an entirely different hue. The union of white and black produces slate color, lead color, drab, gray, etc.

13. Pigments. — This term is applied to certain kinds of alluvion or other matter with which a vehicle, such as varnish, oil, or turpentine may be added to produce a paint. Mineral pigments are those found in their natural state and comprise a low grade, or the inexpensive colors. Such colors as umber, sienna, ocher, etc. belong to this class. The higher grades of mineral pigments are produced from metallic oxides and are reduced from a metallic state either by treatment with acid or by incineration. Vegetable pigments are limited to one or two colors, which is true also of animal pigments; bone black and cochineal are important products of the latter class.

Cochineal, which is one of the most brilliant red pigments, consists of the bodies of female insects (*Coccus cacti*), killed and dried by heat. This insect is a small creature, a pound of cochineal containing, it is said, 70,000 dried bodies of cochineals. The insects feed on plants of the cactus family, particularly on that known in Mexico as the napal, quite nearly allied to the prickly pear. Besides furnishing us a pigment, cochineal is also used by confectioners as a coloring matter for all candies that are required to be given a pink color or a deep transparent red.

14. Spectrum Colors. — In the color chart, Fig. 1, is shown the ideal spectrum. The proportion of color is made equal for reference purposes. It contains twenty-four distinct colors. Between the red and orange, orange and yellow, yellow and green, green and blue, blue and violet, there are three colors; one neutral, to which we have already referred, and one on either side of this partaking of the color adjoining it.

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HANDLING OF COLORS

15. Harmony and Contrast.—The **handling of colors,** in the full sense of the word, does not mean simply the knowledge of the many ways in which colors can best be applied to a surface, but involves also a knowledge of the nature of the colors themselves, the effect of the elements on each, and the relations they bear to one another. This relation in colors classifies them as either harmonizing or contrasting with one another. A colorist should understand the result and drying effects of placing one mixture on another, each having as a base an entirely different medium or liquid. All of these details must be considered, and many annoyances and serious complications can be avoided.

16. Warm and Cold Colors.—Colors are in harmony with one another when they partake of the same general effect, such as the chrome yellow and sienna, chrome yellow and umber, or such colors or tints partaking of the red or yellow, called *warm* colors, or those of the opposite nature, which partake of gray, lead color, green, blue, etc., producing colors or tints that are called *cold* in their effect or tone.

17. Contrast.—Colors are in contrast when warm and cold colors are used in connection with one another, although all such colors may not be so used without producing a heterogeneous effect, as certain shades of red and green, blue and green, blue and red, etc. are most discordant to the eye when placed close together. Coloring, therefore, is a study that can be mastered only by close observation and experiment. Just as the professional musician produces some combined sounds that thrill us, so the professional colorist produces effects that are beyond the comprehension of the unskilled. More particularly is this true of the coloring displayed by the artist who imitates nature. He may, by the art of coloring, not only deceive the eye but produce combinations that will be most pleasing to it.

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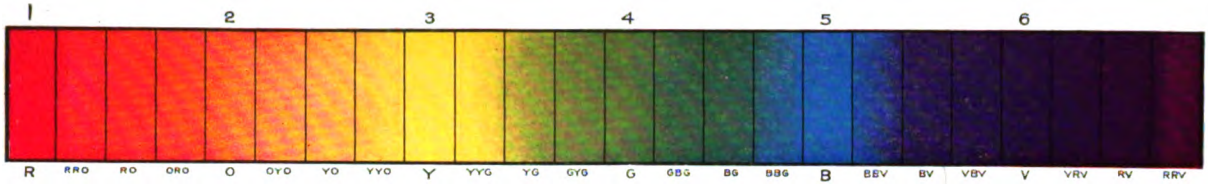


FIG. 1

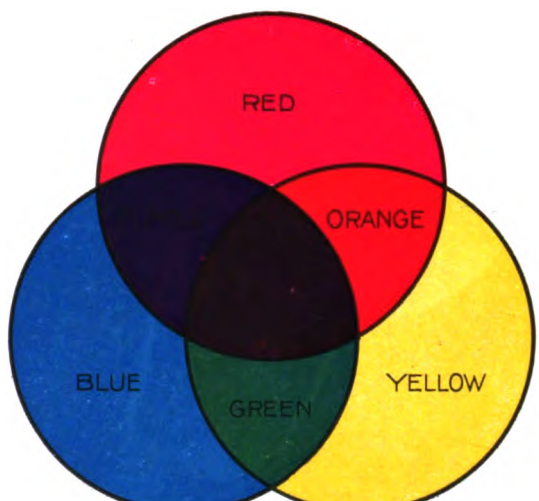


FIG. 2

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18. Card-Writers' Colors. — The card writer often has use for colors and mixtures that are not classified with those known as *pure colors.* Therefore, there are many combinations especially useful to him, the preparation of which depends on his ability to harmonize and contrast colors.

19. Shading Colors. — Water-color black and burnt sienna form a warm neutral color. Black, colored slightly with green or blue, forms a cold color that makes a pleasing contrast with the former. These are transparent colors, and are used mostly on white show-cards for shading, ornamentation, etc. A variety of opaque colors used for lettering on black or colored cards may be made by placing a quantity of show-card white (referred to later) into a small dish similar to a sauce dish or saucer, and by wetting up the moist water color desired with a clean brush and water, the color may be dropped into the white and then thoroughly mixed.

20. Gold Color. — This may be mixed in the following manner: Add to the white, chrome yellow and orange chrome in equal quantities; a small amount of vermilion should also be added. Opaque green and blue shades may likewise be produced. For an opaque water-color vermilion, used especially on black or dark-colored cards, orange vermilion should be used. This possesses excellent covering qualities.

21. Flesh Color. — This may be produced by combining Naples yellow, light red, and white. While these colors can be made to imitate the color of flesh in a general way, the proper shading and high lighting of flesh color is accomplished only by the professional colorist. For producing a life-like flesh color, such colors as umber, sienna, blue, black, and green are employed. The natural appearance of the flesh is obtained by glazing with transparent colors and stippling. Umber and sienna will serve to shade the index hand or the face of a figure sufficiently good for use in show-card writing.

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22. Principal Colors Necessary.—White and black may be used almost exclusively in show-card writing, for all practical purposes. Many show-card writers confine their brush work to these in preference to colors, believing that simplicity is the first thing to be observed in advertising, while others seek to attract the eye by colors and every novelty that can be introduced on the show-card.

Water colors take a most important place in card writing. They are used for filling in outlined letters, also for decorating purposes, by embellishing the border, coloring designs, striping, shading, and for ornamenting the letters.

Black and white are used in such large quantities that every letterer should be able to prepare them, and not be entirely dependent on the manufactured show-card inks. He may not be able to produce the same results attained by the use of ready-prepared colors, but he will find the white, the formula for which is given in the following article, to flow well and cover the surface with one coat. While we recommend this preparation for convenience and economy, we would advise that the beginner obtain the best white in order to insure most satisfactory results. **Card-writers' white,** furnished by the Technical Supply Company, Scranton, Pa., is the best product on the market for this purpose, and is prepared by one of the leading ink manufacturers of our country.

23. Preparation of White.—The formula for white is as follows: In a vessel capable of holding 1 pint, mix dry zinc white with water until it becomes a thick paste, in quantity not to exceed two-thirds the capacity of the vessel; cover closely and allow this to remain a day or two, then add about $\frac{1}{2}$ fluid ounce of mucilage. The effect of the mucilage is to size the white; that is, to cause it to adhere sufficiently to not rub off after it has been applied to the card surface. It also has the effect of greatly reducing the mixture to a consistency where it may be applied with the lettering brush. If it be found necessary to add water, great care should be exercised in thinning, as it is desirable that white should not only cover well with one coat, but also flow readily from the brush.

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24. Preparation of Black. — The color known among letterers as **show-card black** will be found to be one of the best black preparations for card work. This color flows freely from the brush, is an intense black, and dries with a glossy surface a few moments after the application. It may be prepared by the student as follows: Use a vessel that will hold at least ½ pint; in this put coach black (ground in japan), in bulk, equal to a large English walnut; add three times this quantity of best asphaltum, also about a tablespoonful of best coach japan. Stir until thoroughly mixed, and thin this with a small quantity of turpentine until it becomes equal to the consistency of cream, or so that it will flow freely from the brush. Should the black, for any reason, fail to appear a jet black, more coach black may be added, and to give the letters a gloss, or a varnished appearance, the asphaltum is used. Put this mixture in a large-neck bottle with a screw-cap or cork top. This should always be well shaken before it is used. A preparation known as *letterine* is also an excellent mixture. The student should never use in letterine a brush that has been used in show-card black without first cleansing it thoroughly in turpentine and afterwards with soap and water. While the card-black preparation contains no oil, it is classified as an oil color. Letterine is purely a water-color preparation.

Brushes used in card black or oil color should be cleansed thoroughly in benzine and dipped in kerosene oil before they are laid away, while it is only necessary to rinse brushes in water after using them in water color. The kerosene oil should be rinsed out of the brush in benzine before it is again put in color.

When water colors are to be used and flowed over the black letter or lines, India ink, or show-card black should always be used. By so doing the liability of one water color working up into another and resulting disastrously is avoided. Higgins', or the Technical Supply Co.'s, waterproof India ink is a water color that may be used, however, and serve the same purpose as card black.

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WATER COLORS

25. Preparation of Water Colors.—Water colors are prepared by thoroughly grinding a pigment to a powder and mixing this with strained honey to a thick putty, after which it is placed in porcelain pans and covered over with waxed paper. Honey prevents the colors from drying or hardening and renders them moist and easily acted on by water. Following is a complete list of water colors, which may also be obtained in oil, put up in collapsible tubes:

LIST OF WATER COLORS

Antwerp blue	Emerald green	Olive green
Bister	Flake white	Payne's gray
Blue black	Gamboge	New blue
Blue verditer	Hooker's green, No. 1	Prussian green
Brown ocher	Hooker's green, No. 2	Prussian blue
Brown pink	Indian red	Raw sienna
Burnt sienna	Indigo	Raw umber
Burnt umber	Italian pink	Roman ocher
Charcoal gray	Ivory black	Sap green
Chinese white	King's yellow	Terre verte
Chrome—light	Lampblack	Vandyke brown
Chrome yellow	Light red	Venetian red
Chrome—deep	Magenta	Vermilion
Chrome orange	Mauve	Yellow lake
Cologne earth	Naples yellow	Yellow ocher
Dragon's blood	Neutral tint	
Alizarine crimson	Indian yellow	Scarlet lake
Brown madder	Mars yellow	Scarlet vermilion
Cerulean blue	Neutral orange	Sepia
Crimson lake	Orange vermilion	Roman sepia
Indian lake	Purple lake	Warm sepia
Aureolin	Ex. madder carmine	Pink madder
Burnt carmine	French ultramarine	Pure scarlet
Cadmium orange	Gallstone	Purple madder
Cadmium yellow	Green oxide chromium	Rose madder
Cadmium—pale	Intense blue	Smalt
Carmine	Lemon yellow	Ultramarine ash
Cobalt	Mars orange	
Veronese green		Violet carmine

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LIST OF OIL COLORS

Prepared oil colors in tubes comprise the foregoing list of water colors with the following additions:

Asphaltum black
Bitumen
Black lead
Caledonian brown
Cappah brown
Cassel earth
Chinese blue
Chrome green, No. 1
Chrome green, No. 2
Chrome green, No. 3
Cinnaber green—light
Cinnaber green—medium
Cinnaber green—deep
Cork black
Cremnitz white
Jaune brilliant
Mauve, No. 2
Megilp
Monochrome tint, No. 1—cool
Monochrome tint, No. 2—cool
Monochrome tint, No. 3—cool
Monochrome tint, No. 1—warm
Monochrome tint, No. 2—warm
Monochrome tint, No. 3—warm
Orpiment
Oxford ocher
Permanent blue
Permanent white (zinc)
Permanent yellow
Prussian brown
Sky blue
Sugar of lead
Terra rose
Transparent gold ocher
Verdigris
Verona brown

Burnt lake
Chinese vermilion
French vermilion
Green lake—light
Green lake—deep
Geranium lake
Pale vermilion
Rembrandt's madder
Rubens' madder
Sepia

Brilliant ultramarine
Carmine, No. 2
Citron yellow
Cobalt green
Emerald oxide of chromium
Extract of vermilion
French veronese green
Indian yellow
Leitch's blue
Madder lake
Malachite green
Mars brown
Mars orange
Mars red
Mars violet
Mineral gray
Permanent mauve
Permanent violet
Scarlet madder
Strontian yellow
Viridian

26. Water Colors Necessary.—Such water colors only as are included in the outfit are necessary for card writing. Should a student be unable to procure these of his local

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dealer in artists' materials he may be supplied through the Technical Supply Company, Scranton, Pa. Many of the foregoing colors are furnished in screw-cap glass jars and are convenient as well as economical for those using water colors in large quantities.

BRUSHES

27. Red Sables. — The brushes used mostly in card writing are the long-handled, red-sable brushes, known as *riggers*. These range in sizes numbered from 1 to 12 consecutively. The hair of No. 1 is $\frac{1}{4}$ inch long, while that of No. 12 is

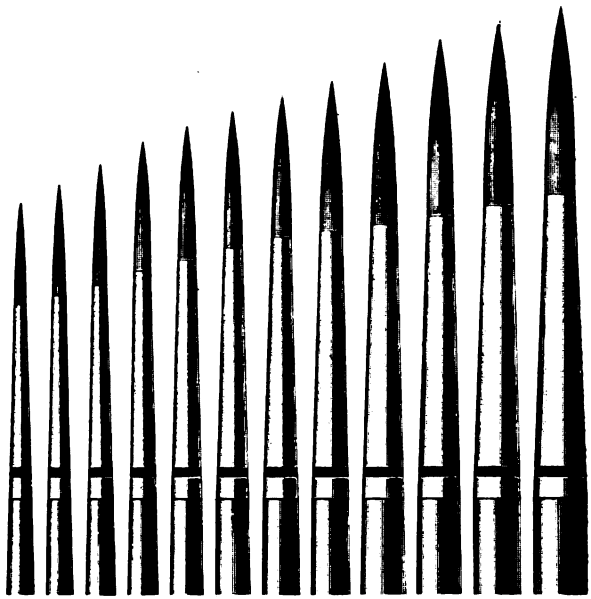


FIG. 3

about 1 inch long. As shown in Fig. 3, these brushes are well made and suitable for use in oil or water color. Artists' red-sable brushes known as *Brights* are a variety that give general satisfaction. Being flat or chisel-shaped, they are

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especially useful on certain kinds of letters and also for shading. These range in size from 1 to 9, as shown in Fig. 4. The largest sizes are most serviceable.

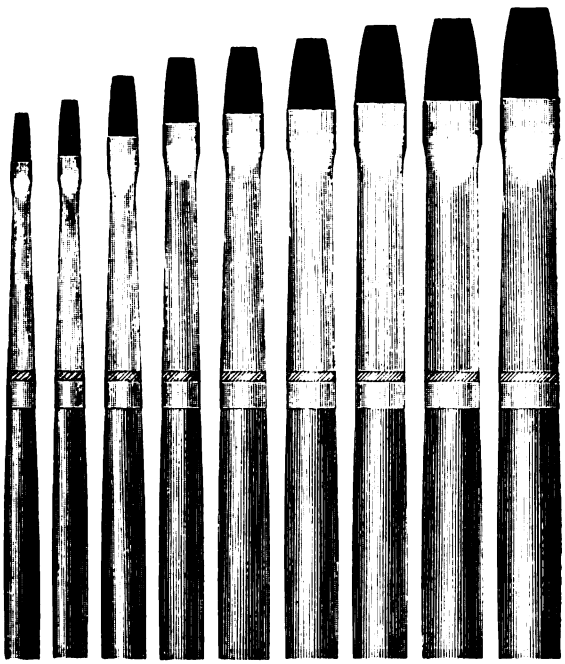


FIG. 4

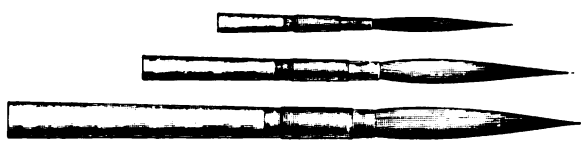


FIG. 5

28. Camel's-Hair Brushes. — Next to the red sable in importance is the ordinary camel's-hair brush. This variety, known as *super extra*, ranges in eight sizes numbered from 1 to 8. The hair of No. 8 is $1\frac{1}{4}$ inches long; No. 1, $\frac{1}{2}$ inch

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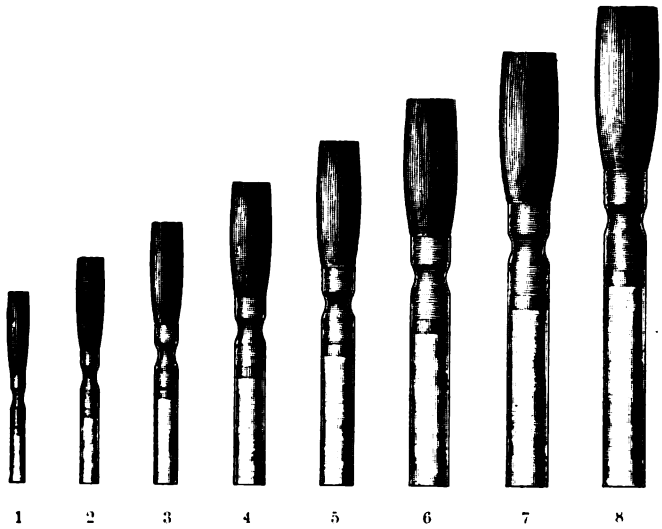


FIG. 6

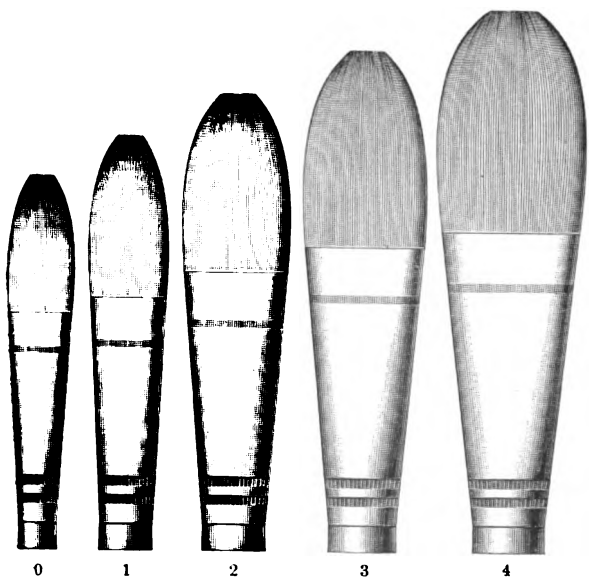


FIG. 7

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long. These brushes are known also as *goose quills*, and are the least expensive brushes used by letterers. The three sizes shown in Fig. 5 are sufficient for card-writing purposes.

29. Square Shaders. — Square shaders are made of selected stock and are the best variety of camel's-hair brushes made. They range in sizes from Nos. 1 to 8, shown in Fig. 6, and are also known by the name of *B camel's hair*. These brushes are used for lettering as well as shading.

30. Wash Brushes. — The brushes generally used for flowing large quantities of water color on a cardboard are of two varieties, camel's hair and red sable. The former are flat and are made in five sizes, ranging in width from

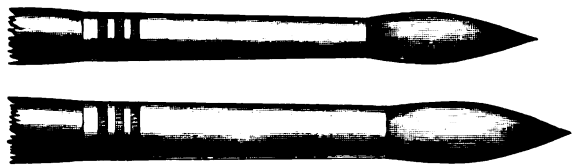


FIG. 8

$\frac{3}{8}$ to 1 inch, shown in Fig. 7. The latter are a round, double-end pointed brush, and range in six sizes from No. 00 to 4. The red-sable wash brushes are found most convenient for filling in letters or designs when a pointed brush only can be used to advantage. These are shown in Fig. 8.

MATERIALS

CARDBOARD USED BY CARD WRITERS

31. Card-Writers' White Blank. — The size of white cardboard used for general sign purposes is 22 in. × 28 in. A size 28 in. × 44 in. may also be obtained in the white, but not in colors. White cards should possess a dull finish that renders them capable of readily absorbing water colors. The thickness known as 8-ply blank is commonly used, although

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6-ply is of sufficient thickness to serve all requirements. They are put up in original packages of 50 cards, and may be procured at any paper warehouse.

32. Colored Cards.—Colored cards are furnished in almost every color and shade, but the colors most serviceable to a card writer are those on which white or black will show to the best advantage. Black, maroon, sea green, deep blue, chocolate, yellow, and red comprise the colors generally used. The size of these cards is 22 in. × 28 in., and the thickness is somewhat less than the 6-ply white card.

33. Photo-Mounting Board.—Gray mounting board, size 22 in. × 28 in., all thicknesses, may be obtained, and this will be found to be an excellent board to give variety to a card-writer's display. It may be lettered in black or white. A white letter and black shade is often used.

34. Beveled Cards.—Beveled-edge cards are much used by card writers, and are furnished in white and colors. The sizes of these gold- and silver-beveled cards are fixed by the requirements of the photographer. The regular sizes used in mounting photos range from 4 in. × 5 in. to 14 in. × 24 in. They may be obtained from any dealer in photo materials.

35. Manila Pattern Paper.—For large announcements requiring an extra large surface, the Manila pattern paper may be used to the best advantage By pasting the edges and fastening strips together, an interior or window sign of any size may be made. Manila pattern paper comes in various widths, weight, and quality. It may be obtained in roll or flat, and purchased at any paper warehouse.

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ELEMENTS OF LETTERING

COMPONENT PARTS OF A LETTER

36. The **stroke** is the term applied to the width between the outlines forming the letter; when applied to letters possessing more than one width between its outlines, it always refers to the greatest width, and usually to the vertical portion of the letter, as distinguished from the *fine line*.

The **fine line** is the line connecting the strokes or lines attached to them, forming a part of the letter, and is usually a horizontal line.

The **spur** is a small projection from the extremity of a letter and exists in several varieties, according to the style of letter on which it is used.

The **face** of a letter usually includes all the space forming a rectangle enclosing the extremities of the letter, but is often applied to the surface within the outline of the letter.

The term **shade** is used to describe the treatment or finish of a letter. It is applied to a letter to give it the appearance of relief from the background; also, to cause one part of the stroke to appear projected or depressed from the surface.

Block is similar to the shade in effect, and is used to give a letter thickness, or, as its name expresses, to give it a solid block effect, in which case the shade also is sometimes used beyond the block in the form of a natural shadow.

The **outline** of a letter is the line that forms the letter, leaving the body of the stroke open.

The **width** of letters always applies to the space occupied between the vertical lines to the extreme right and left, and never refers to the height.

The **background** is the surface on which the lettering is placed; it is also sometimes called the *ground*, or *field*.

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Condensing is a term applied to the closer spacing of the letters, or to making them narrower than normal width.

Elongating is the term applied when the letters are drawn out to a greater width than the normal. This term should not be confused with the appearance of a condensed letter, with reference to its height.

The **cyma** is a character employed to equalize the spacing of irregular letters by placing it where the space is open and requires something more than the plain letter to make the word appear solid. This character derives its name from the Greek, its undulating form resembling a wave. The cyma is usually attached to the letters *A*, *L*, *M*, *W*, etc.; it is used in but few styles of lettering, while in such styles as Old English it becomes a part of the letter itself.

SPACING OF LETTERS

37. Importance of Spacing. — Next in importance to the formation of letters stands the art of arranging them in words in a way calculated to make the word not only legible but symmetrical. This is called **spacing.** Nothing will destroy the harmony of a line of perfectly formed letters more effectively than a disregard of this art. The card writer must depend on his own good judgment, and cultivate the ability to proportion all spaces according to the combinations of letters. He seldom marks out the letters with accuracy, and, for this reason, must learn to approximate the space occupied by a word and to give each letter its proper relative position in the word. Irregular combinations occur in many ways, but true proportion must always reign in a word accurately spaced, so that its regularity is apparent to the eye at a glance. To accomplish this, special attention must be given to the width of the letter, the width of the stroke, and the space between letters.

38. Correct and Incorrect Spacing. — Make the interspacings equal to one another, or as nearly so as possible. To do this may require the shortening of some extended letters, and the spreading apart of letters having vertical or

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parallel lines. This is shown by Figs. 9 and 10, in which the right and the wrong spacing can be seen. The *L* in Fig. 9 is shortened a full stroke in width instead of one-half stroke, which is the normal width of the letter; and the space between the *A* and the *W* is about one-half the width of the letter *A* at its base. At the top of the *A* is shown the cyma used to relieve the space that cannot be equalized. The cyma is also often used in a vertical position on the *L*, the point



FIG. 9



FIG. 10

almost resting on the lower right-hand spur. Fig. 10 shows the effect of the rule followed by some letterers, who allow the same space between the extremities of all letters, and make no allowance for unequal interspaces. The parallel strokes of the *A* and the *W* are the same distance apart as the *L* and the *A*, leaving the *L* full width. Many such combinations occur, and unless we observe this rule we may expect no better effects than in Fig. 10. Two projecting letters, either *L*'s or *T*'s, often occur together, as in such words as "millinery," "butter," etc., and at the same time in



FIG. 11



FIG. 12

connection with letters that are full face or occupying full width top and bottom, as shown in Fig. 11. In such cases the *L* should be made the width of the stroke narrower than the full-face letters, and the spaces between the latter and the right-hand letters next to them should be one-half the width of the stroke. There should be a space of the full width of the stroke between parallel-stroke letters, as the *I* and the *L*. In Fig. 12 the *T*'s are shortened only one-half

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the width of the stroke, allowing the same space between them and the letters on each side as allowed in Fig. 11 between the end of the right *L* and the stroke of the *N*. The letters, therefore, with which we shall experience the most difficulty in spacing, are the slanting-stroke letters *A*, *K*, *V*, *W*, and *Y* and the projecting letters *F*, *J*, *L*, and *T*.

Two round letters coming together, such as



in condensed styles, having no spurs, may be allowed to almost touch each other without having the effect of doing so; while such letters as



produce the effect of being closer together than they really are.

39. Care must always be exercised in selecting a style of letter to suit a space as well as a word. The placing of a word in a given space not appropriate to it will cause the letters to be either so separated by spaces or so condensed for want of space as to make them unsightly and difficult to read. Under the heading of Inscription Designing, the subject of the selection of styles to meet all requirements is fully



FIG. 13

treated. The appearance of the spacing of letters is similar to that of a company of soldiers. If a portion of the company be separated by a space greater than the manual prescribes; it has the appearance of a separate detachment and

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is noticeable at a glance. In the same manner, if a word is spaced properly throughout with but one exception, it has the appearance of two words. For example, take the word "senate" shown in Fig. 13, where the space between the *N* and the *A* gives it the effect of being two words.

SHADING

40. Shading on the Left Side.—Shading is used to cause the letter to appear in relief, and thereby take away the flat or plain appearance. Shading may be placed on the top, bottom, or either side of a letter, but it should at first always be placed on the bottom and left side; as, for several reasons, it is best not to try to shade a letter on the right side until the student is familiar with the left, as he will use this side



FIG. 14

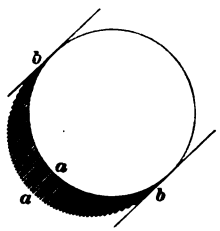


FIG. 15

for all practical purposes. The reasons for giving this side the preference are: (1) Regularity and symmetry of the shade occurs in more of the letters when shaded on the left side, such as the *S*, *E*, *C*, *R*, etc. Fig. 14 illustrates this advantage, and shows the single stroke on the left at (*a*), and the broken shade from the stroke on the right side at (*b*). (2) By shading to the left, the letterer can accomplish more in a given length of time, and produce a better effect in his work when finished. (3) The majority of strokes in shading to the left are drawn toward the letterer, while in shading on the right the brush is pushed to the right, which in itself is a strong argument in favor of the former.

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41. Shading should always be executed on the assumption that the light falls on the letter at an angle of 45°. This principle can best be shown by reference to Fig. 15. The maximum width of the shade occurs at *a*, *a*, midway between the two lines *b*, *b*, and then diminishes to lines *b*, *b*, where it is completed. The tendency of the average letterer is to give too much thickness where shade begins or finishes. All letters must be shaded on the same angle at every point, and, after practice, this angle becomes as well established with the letterer as the horizontal or vertical lines. Every characteristic point of the letter must be shown in the

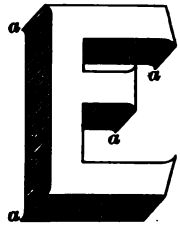
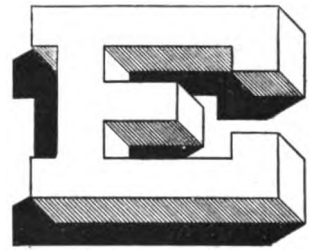


FIG. 16

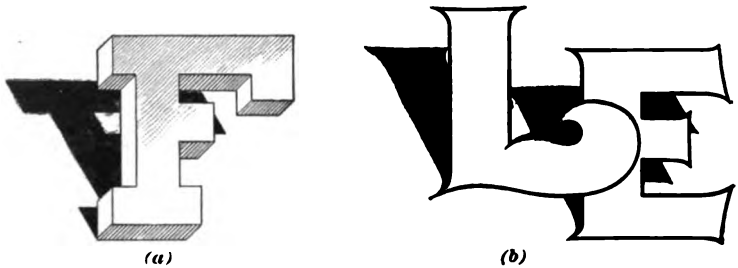

FIG. 17

shade, as at *a*, Fig. 16, and all must be of equal width in all letters except the round characters, whereon the shade reaches this width only at the maximum point of thickness in the letter.

42. Block Shade. — There are many methods of obtaining beautiful effects in shading, which will be considered separately. The block shade, as its name indicates, consists of the effect of making the letter appear to have thickness. This is done by the use of two shades, the dark, or stronger one, being used underneath all horizontal strokes, and the lighter tint on the side of all vertical strokes. The block shade can also be placed on the top or right side of the letter, in which case the block, as well as the letter itself, is shaded the same as that shown in Fig. 17. Here the shade has below and to the left of the letter the appearance of a cast shadow.

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43. Cast Shadow. — The cast shadow is also used in connection with heavy-stroke letters, block shading, etc., giving the letter the appearance of standing upright, either on a level or on a slanting surface. The top of the shade is on a line about one-fifth of the height of the letter below the top. The shade is made on an angle of 30° to the left, the



(*a*) (*b*)

FIG. 18

point resting on the lower left corner of the letter, as in Fig. 18, where (*a*) shows the letter with a block shade and cast shadow, and (*b*) shows the simple outlined letter and cast shadow. The shade is sometimes used by duplicating the letter in the form of a shadow cast on the background, one-fifth of the height of the letter below the top, and on the same angle (45°) as the regular shade, as shown in Fig. 19.



FIG. 19

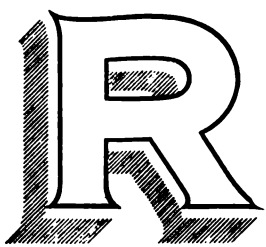


FIG. 20

44. Relief Shade. — Relief shade is obtained by leaving a space between the letter and the shade on the same angle as the shade, as shown in Fig. 20, making the space and shade of uniform width. When used in connection with block shade, it is often of the nature of the natural shade, and is added to the block shading without any line or space

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between. The relief shade when used as a natural shade on a white or tinted ground is made to represent the strength of the shadow cast from an object on the ground on which the letters are placed. This shade is produced with the pen by means of lines, but more effectively by the brush and transparent color.

LETTER-FACE LIGHTING AND SHADING

45. Importance of Subject.—The treatment of the face of the letter is a very important consideration. The letterer often finds himself confronted with a line of extremely plain lettering that, even after it is shaded, remains flat and unsatisfactory. This effect can sometimes be overcome by the addition of lights and shades placed directly on the letter face itself. The face of the letter may be variegated or blended from a light to a dark shade, in which case a sharp outline must surround the entire letter, as shown in Fig. 21. Lighting and shading are used with



FIG. 21

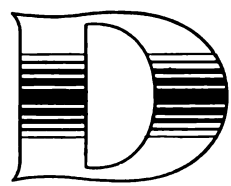


FIG. 22

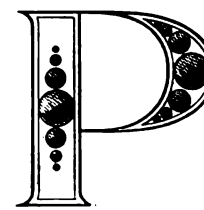


FIG. 23

best results on heavy-faced letters, as all treatment of the face of a letter by shading has the tendency to considerably reduce the apparent width of the stroke.

46. Effects Produced.—Another effect is produced by running bars of color across the center of the letter, and diminishing these bars in width to a point midway from center to top and bottom, as in Fig. 22. Diminishing circles are also used on letters of lighter face, such as the Roman, and can be made to occupy the entire face, or, as is shown in Fig. 23, terminating at a given point, which must be regularly observed throughout the line of letters.

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47. Heavy Highlight. — The heavy highlight is used in the treatment of the face of the letter by making the upper half of the letter a uniform tint, either by lining, as shown in Fig. 24, or with colors. The darker shade *b* is placed on the lower half of the letter, allowing a highlight on this equal in strength to *a*, or the upper half. The highlight *c* on the upper half of the letter is left white. By a combination of the shades of colors many beautiful effects can be produced by this means, using blue, green, gray, or gold color, the last of which combines with sienna for the lower portion, and with cream color for the upper highlight. Blue or green when used should have tint and shade of the same color.

48. Beveled Shading. — Shading on the face of a letter to represent a beveled appearance is another treatment that gives a line of lettering a finished and pleasing effect. In

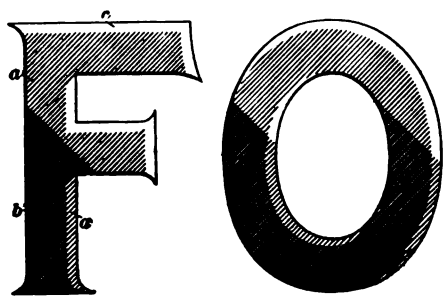


FIG. 24

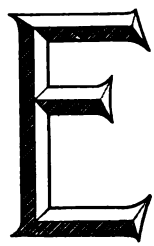


FIG. 25

this process it is necessary only to observe the rules of light and shadow, as shown in Fig. 25, by shading the letter on the left and bottom sides from a line drawn through the center of the face of the letter. This form of shading is often used on a gold or silver letter by the use of transparent colors such as varnish stained with asphaltum, which is used on gold, and varnish darkened with lampblack is used on silver letters. There are many other methods of treating the face of letters by the use of ornament, whereby it loses its identity as a plain and becomes an ornamental letter.

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THE HIGHLIGHT

49. As its name indicates, the **highlight** is used to illuminate or light up a letter, which it does with wonderful effect. The highlight is placed on the edge of the letter, opposite the shade, or on the right and top of the strokes. It is always a fine line of either gold, silver, white, or cream, according to the color of the letter on which it is to be placed. If the letter is a colored one, gold or silver can be used. If the letter is gold, nothing will serve the purpose of a highlight so well as cream or white. On silver or aluminum, white only can be used. To be most effectual this highlight must be a fine, even line. The heavy highlight is used in letter-face lighting and shading, and is explained under that head.

CUTTING IN LETTERS

50. Uses of Cut-In Letters.—This term is applied to that style of treatment wherein the letters are drawn in outline, and the background is filled in around them. In inscription designing this method is resorted to frequently,



FIG. 26

in order to break the monotony of several lines of plain lettering. The insertion of a panel or ribbon, on which the letters are cut in, provides a colored background, against which the letters are outlined, allowing the same color for the letters as the main ground of the inscription design, as shown in Fig. 26. The color of the panel and background will govern very largely the character of letter to be cut in. If the general ground is white or any light color, and the

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cutting-in or outline color is very dark, a heavy-faced letter may be used without causing any appearance of clumsiness or ill proportion. A white letter on a dark-blue ground can be read at a greater distance than any other combination of colors.

CLASSIFICATION OF LETTERS

ORNAMENTAL LETTERS

51. Scope of the Subject. — The plain letters include all alphabets in which no line or curve enters that is not absolutely necessary to show their form or outline; a line thus added may place them among the ornamental letters. Although it will be impossible to go over the entire ground covered by this subject, as there are endless varieties of ornamental letters, the styles found to be most essential will be considered. There are many letters into which ornamental construction



FIG. 27



FIG. 28

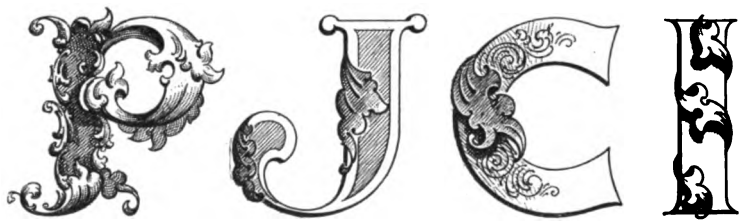
enters but slightly, while others are composed entirely of ornamental forms. The ornamental letters of most value to the student are those on the face of which the ornament appears, either in the form of relief scrolls, geometrical figures, or designs in arabesque; although this latter treatment is not used extensively in modern practice.

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52. Ornamental Forms.—Letters classified as ornamental are of so great a variety that such as are used in connection with the shade to produce a bent or rounded effect, as shown in Figs. 27 and 28, might be classed with this style. Fig. 27 shows the ground to be a plane surface and the letter bent or warped, while Fig. 28 shows the letter to be perfectly straight, and fastened with screws, while the ground has the effect of being bent or warped.



FIG. 29



(a) (b) (c) (d)

FIG. 30

53. A letter that in itself is perfectly plain but surrounded by ornamentation, as shown in Fig. 29, is called an ornamental letter also, though as a matter of fact the letter itself may be perfectly plain.

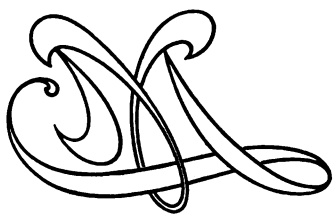


FIG. 31

54. Other Forms.—Other ornamental forms are as follows: The relief-ornament letters shown in Fig. 30 can be made in various ways. The whole form of the letter may be treated in this manner, as at (*a*), or by simply suggesting it in the middle or edge of the letter, as in (*b*), (*c*), and (*d*). A letter may be plain, so

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far as its face is concerned, but on account of its form and construction it may be classified as ornamental, as shown in Fig. 31.

There are many forms of designs used in letter-face ornamentation, either filigree work, geometrical designs, or a combination of both. In Fig. 32 are shown three letters of the



FIG. 32

face-ornament class, the one at (*a*) being decorated with filigree work, while (*b*) shows a geometrical design, and (*c*) simply the cross-line shading.

GROTESQUE LETTERS

55. Rustic Letters. — All letters are either plain, ornamental, or grotesque. The first two classes follow in their outline construction the forms of the fundamental styles and their many variations, but this third class is entirely different. The grotesque letters have no recognized or classical form, such as would place them among the styles of the alphabet, but are made by using natural objects, which are arranged so as to conform to any regular or irregular shape that will cause them to represent a letter, and any form, therefore, is allowable so long as the letter may be recognized. To accomplish this, objects such as a human figure, a piece of rope or ribbon, broken boards, leaves, vines, and trunk of a tree are used. Of the three latter forms, the rustic letters are made. The leaves, tendrils, stump, and trunk of a tree



FIG. 33

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form the material used for an entire alphabet, one letter of which is shown in Fig. 33. These letters can be made very artistic, and show great skill in their arrangement. And, while they may be pleasing to the eye, they are of no practical importance to the student in the study of show-card writing, as their proportions are purely arbitrary. Examples of these letters are given in order that the student may be able to form any style of letter were he called on to do so. Fig. 34 shows the forms of some of the grotesque

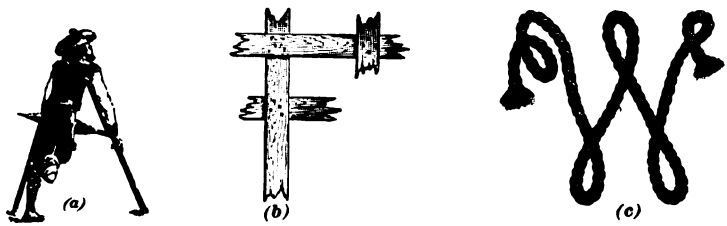


FIG. 34

letters, in which (*a*) is formed by a human figure, (*b*) by broken boards, and (*c*) with a piece of rope. Any alphabet may be constructed of these forms as the fancy of the artist may dictate, even though he may be ignorant of the true form or proportion of the simplest style of the alphabet.

ILLUMINATED CAPITALS

56. History and General Use.—The monks of the Middle Ages were the first to make use of this art, many specimens of which would indicate that they must have spent days in designing and executing a single letter. In treating this subject here, our purpose is simply to call attention to the most simplified forms of illuminating, especially those forms designed for the use of the average card writer. The practical use of this art is now confined to lithographing, engrossing, card work, and ecclesiastical decorations. The printing and lithographing artists have displayed wonderful skill in recent years in illuminated work, especially on show-bill designs. The use of colors to

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light up the capital letter gives a surprising effect to a complete line of lettering, and is done by a simple combination



FIG. 35

of designs of most harmonious colors with the letter executed, and by using colors of striking contrast to the tints used to form the background. Such colors as can be combined to give a brilliant effect are used in the form of a plaque, part panel, or both, on which the letter is brought out most conspicuously, as shown in Fig. 35. The illumination practiced by engrossers is usually of such a nature as to produce a finished and pleasing effect without resorting to colors. There are many ways by which this can be accomplished. One method is simply by the use of a pen and black ink, as shown in Fig. 36, outlining the letter first, then making the



FIG. 36

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ornamentation surrounding it conform to any desired design, thereby giving the letter prominence. Great care should be taken that the ornamentation is not made more pronounced than the letter, but rather that the former is used as a means to bring out or illuminate the letter.

57. Card Work. — For card work, the illuminating of capitals gives tone and finish, and relieves a show-card

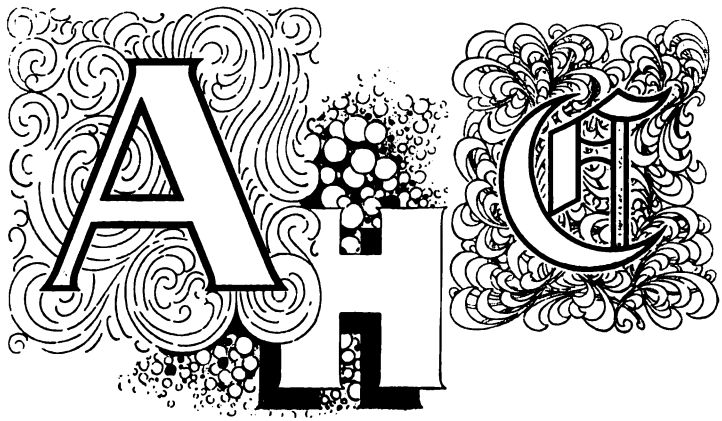


FIG. 37

of extreme plainness. For practical purposes, such as attractive advertising cards, banners, etc., the illuminating of capitals will be found to hold an important place, and is coming into favor and more general use. There are also many forms and designs employed as a panel, on which illuminated capitals are placed, in a solid or outlined letter; the outline letter, however, being the most convenient, is most frequently used, especially when either the panel or the letter, or both, are to be treated in water colors. The letter outlined is sometimes filled in with carmine or other bright color, while the panel surrounds it with a tint of cream white, yellow, or green. Two or

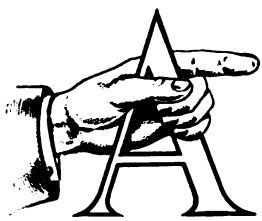


FIG. 38

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three shades of color are sometimes used, either variegated or in the form of line work on top of tint, as in Fig. 37.

58. Index Capitals. — Fig. 38 shows the index capital that may be used both as an illuminated capital, or to draw

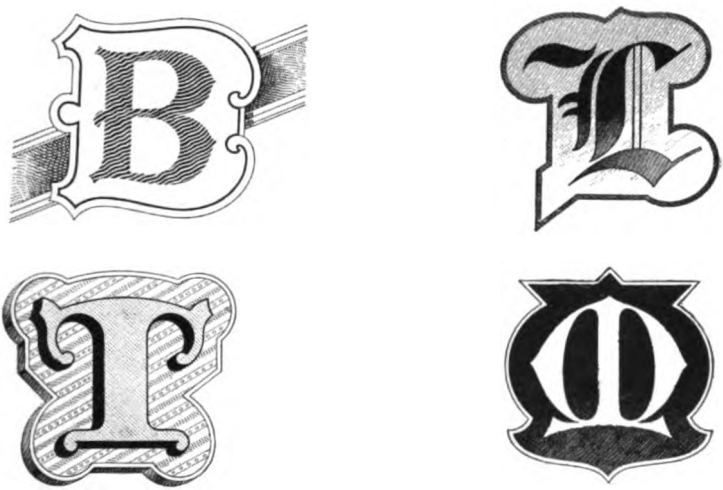


FIG. 39

attention to the inscription following. If the hand be colored in natural colors, and the letter brought out conspicuously, this will produce a most attractive form of a capital letter.



FIG. 40

59. Paneled Capitals. Illuminated capitals are used in show-card writing on a panel or design made to conform in a general way to the letter used. By the use of water colors these capitals may be made most attractive and very little time will be consumed in designing them. Several examples of these capitals are given in Fig. 39.

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60. Heraldic Shield. — A heraldic shield is often brought into use, on which the illuminated capital is placed. There are many designs or forms of this shield, which can be changed to suit any form of a letter, as shown in Fig. 40.

TREATMENT OF LETTERS

CONDENSING, ELONGATING, TELESCOPING, AND INTERLACING

61. Condensing Letters. — In conforming letters to fill a required space, we are often compelled to resort to various means of accomplishing our purpose, without making the inscription appear distorted or out of proportion. When the panel or space to be lettered is much shorter than would admit of a regularly proportioned letter, we are compelled



FIG. 41

to resort to the condensing of the letters, observing generally the rules of their proportionate width. To illustrate more fully, the word *company* is used to show the two forms of condensing, as well as the two forms of elongating.

62. Example of Condensed Letter. — In Fig. 41 is shown the condensed form, as may be seen by comparing the proportions of the letters with those of the Egyptian Plate. The letterer may condense his letters to the width of those of Fig. 41, and find they are still too large for the required space; the vertical strokes can then be reduced to one-half the regular width, and the horizontal strokes maintained at the regular, or even greater, width, and less space

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allowed between letters, as in Fig. 42. This reduces the word to almost one-half that of Fig. 41.

63. Elongating Letters.—To elongate the same word in the same style of letter, make the height, for convenience, one-half that of Fig. 41; thus, it will be observed that if this elongated letter were twice the height it is in Fig. 43, it would occupy a space almost four times that of Fig. 41. To further elongate this word, reverse the rules of Fig. 42, by reducing the horizontal strokes one-half the regular width, keeping the vertical strokes regular width; or these may be increased to twice their regular width if desired, also giving more space between the letters,



FIG. 42



FIG. 43

as shown in Fig. 44. By this means a word can be made to fill a space much too long for the regular proportion given this style of letter.

64. Exaggerated Example.—To show condensing and elongating in its maximum form, the example in Fig. 45 is given. This, however, is a form of lettering that is not



FIG. 44

practical for card writing except it be used merely as a novelty. In reading this style of letter it is necessary to incline the surface in order to produce a foreshortened view of the letter, and to close one eye to avoid a confusion of the vertical lines.

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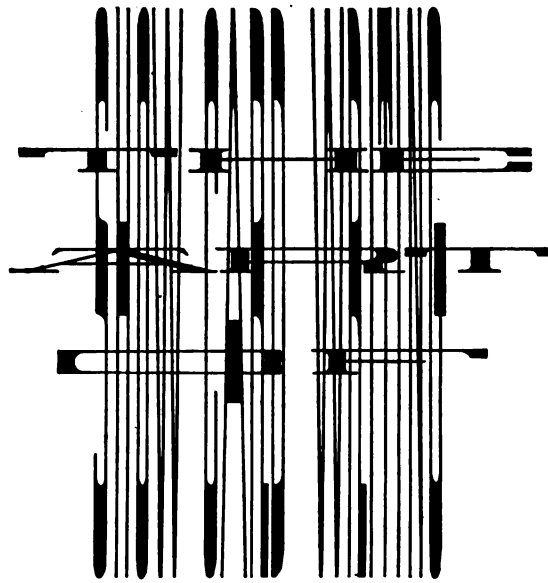


FIG. 45



FIG. 46

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65. Telescoping. — Telescoping is not of so much practical advantage as condensing or elongating, and is used



FIG. 47

mostly to produce a relief effect. This is done by giving the letters the appearance of overlapping one another, as shown in Fig. 47. Every alternate letter is dropped enough below the line to prevent confusion of horizontal lines and to preserve the complete identity of each. These letters can be shaded on the background but not on the face, as this would tend to destroy their legibility.

66. Interlacing. — Interlacing to its fullest extent enters into the construction of a monogram; but the form of interlacing at present under consideration is somewhat different, and includes the interlacing of an entire word. This is very often resorted to by the designer, especially in the use of eccentric letters, which are made to extend far beyond the limits of the fundamental styles from which they are derived, as shown in Fig. 46. There are examples of interlacing and telescoping combined, one of which is given in Fig. 48. This is also a practical treatment in designing, but a letterer who understands the principles of the foregoing subjects may easily apply them whenever the inscription requires to be thus treated.

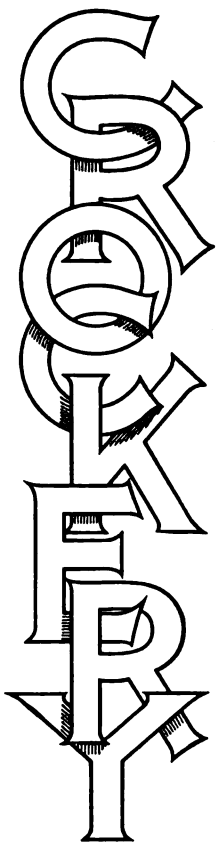


FIG. 48

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BRUSH WORK

METHODS OF HANDLING THE BRUSH

67. Treatise and Practice.—In the foregoing pages we have endeavored to give the student all the information necessary to enable him to intelligently undertake the practical study of brush work in all its forms. Having acquired a knowledge of the various colors, tools, appliances, materials, etc., which have been given him thus far simply in the form of a treatise on these subjects, we now require him to take up the study of the following subjects by putting into practice every detail of instruction given, subject by subject. Before beginning on any portion of the practice work, on which we are about to enter, we again urge upon the student the necessity for constant practice. If you do not make a creditable attempt, even after many trials, do not be discouraged; keep on trying until you are successful.

EXERCISE I

STRIPING

68. Position of Hands.—For practice use white cardboard. After charging the brush with show-card black, the hairs of the brush should be drawn to a point on a paper palette before attempting to apply the brush to the show-card. Use a No. 5 red-sable rigger. Study carefully the position of the hand shown in Fig. 49. The brush is held firmly between the thumb and forefinger, allowing the handle to rest against the fleshy part of the thumb. The three fingers remaining free are used to guide the hand.

The beginner should at first run a stripe quite near the

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edge of the card, about $\frac{1}{4}$ inch from it. We would advise that he first mark the line lightly with a lead pencil, using a straightedge. Draw an even straight line. To avoid the possibility of making what is known among stripers as a *fat line*, that is, wider in some parts than others, the hand should be maintained at a uniform distance from the surface of the card. This feature of striping requires much practice.

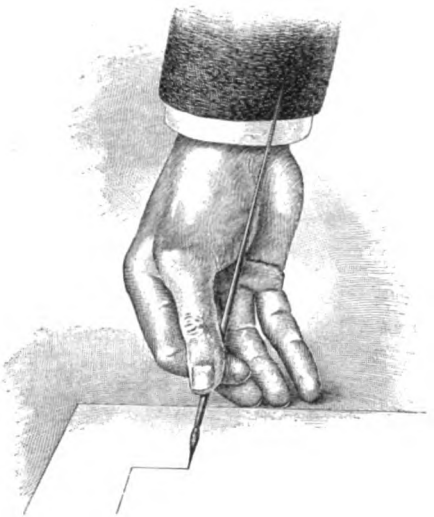


FIG. 49

The first attempts will show irregular and wavy lines of various widths; it is possible, in a short time, however, to make a hair line by this method at any required distance from the edge of the card. Many expert card writers experience no difficulty in running a stripe 2 inches from the edge, which is the maximum distance generally required. After striping the card $\frac{1}{4}$ inch from the edge, the student should run another stripe parallel with this and about $\frac{1}{8}$ inch inside of it. Repeat this operation until the striping is 1 inch from the edge; then use a fresh piece of cardboard.

EXERCISE II

69. Striping With the T Square.—There are two methods of accomplishing the same results in hair-line striping. The card-writer's design may be composed of several fine lines that run at various angles with the edge of the card. He is compelled, therefore, to seek some other method for striping than that given in Exercise I. The position of the hand shown in Fig. 50, aided by the use

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of the T square or other straightedge, will best serve all requirements.

For practice, take a piece of cardboard or stiff flat paper, charge the brush as previously instructed, take the brush between the thumb and forefinger, rest the fingers remaining free against the edge of the T-square blade, and proceed to draw lines as described in Exercise I. The brush must be

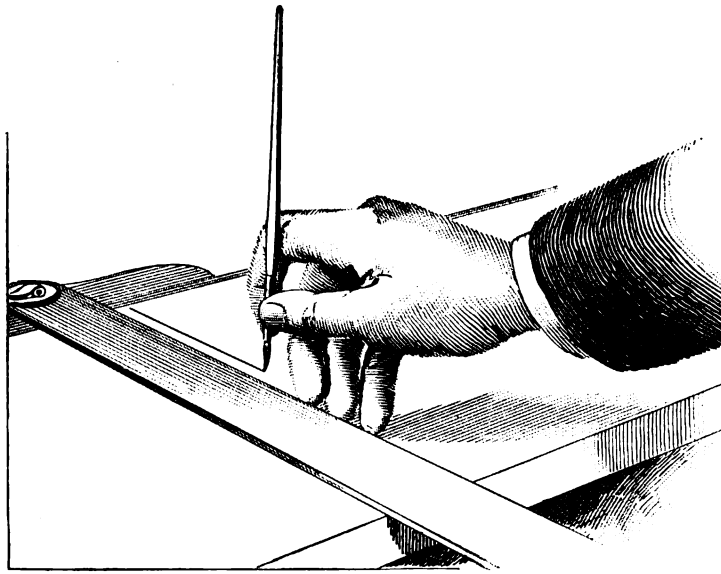


FIG. 50

held in a vertical position. Hold the brush in the fingers as closely to the hair as possible. By observing these few directions the student should soon be able to draw a hair line with comparative ease.

EXERCISE III

70. Broad Striping. — In Fig. 51 is seen another process by which the card writer is enabled to execute a broad stripe. It is by this means also that large letters are outlined with accuracy and rapidity. When practicing the method of striping the student will first notice that the position of the

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hand is similar to that used in Exercise I. In this case, however, the hand is inclined to the right in order that the brush may be carried beyond the blade of the T square. The brush should be held as nearly parallel with the surface of the card or paper as possible.

The brush is drawn over the surface, spreading its hairs somewhat, and touching with almost the entire length of the brush. Be careful to keep the width of the stripe uniform; this can be accomplished only after much practice.

The width of the broad stripe must be governed entirely by the width and style of brush used. The brushes recommended for practice in this style of striping are the Nos. 5 and 9 red-sable rigger. After practicing, using this position, the student may make the broad stripe with the hand in the position shown in Fig. 49, Exercise I. He will find the latter as convenient and useful in show-card writing as the former. When striping with the T square, do not hold the square at the head as when working with the drafting pen, but it should be held firmly in the center in order to resist the pressure necessary in guiding the hand.

EXERCISE IV

LETTERING

71. Position of Hands.—The show-card writer has need for but two positions in placing his hands on the surface of the card. The *mahl stick*, a round stick with a padded end, formerly used for a hand rest by letterers, has long since been laid aside, and the *arm rest*, a narrow strip of wood with cleats fastened underneath either end, is now seldom seen in a modern show-card establishment. The show-card writer must possess the same freedom in the use of his hands as is necessary in penmanship. To accomplish this, he must place his hands on the surface of the card. Fig. 52 shows the position used in writing. When making letters 1 inch high or under, this position will be found most

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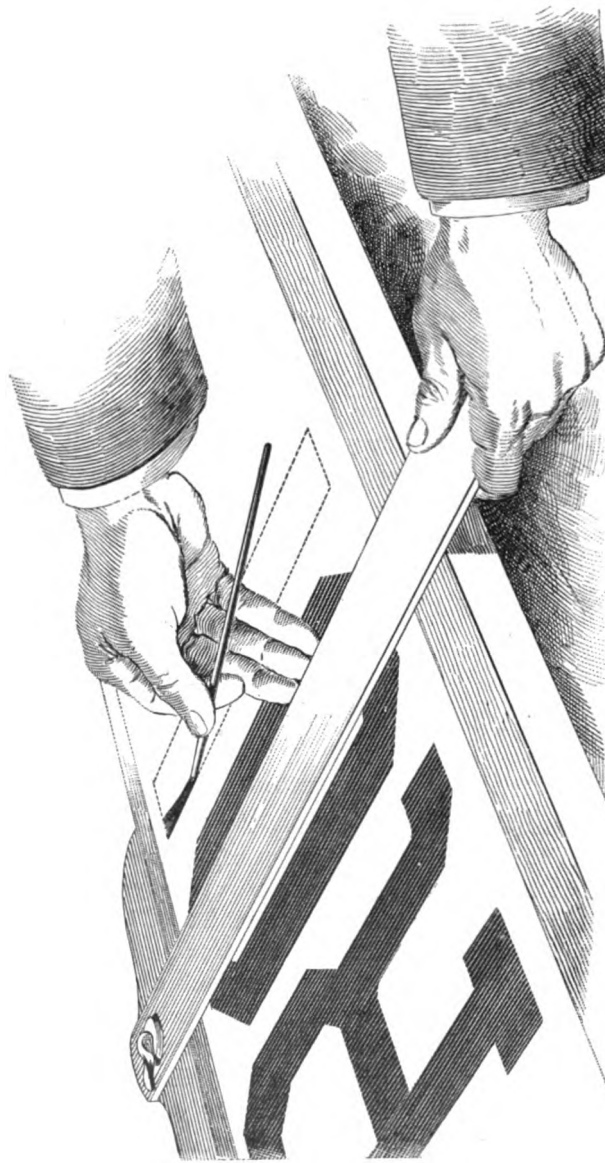


FIG. 51

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practicable, and the card writer may attain great speed in executing some styles of letters by this means. Practice holding the brush in this position, making vertical lines 1 inch long. When letters of a larger size are required, it is necessary that the right hand should be given some rest, or support, in order that the hand may be raised a sufficient distance above the surface to enable the letterer to make a longer stroke with the brush. The position shown in Fig. 53 has been found, by card writers generally, to be the only position that will serve the required purpose. The former position being the one used in ordinary writing, is familiar to the student. We therefore require him to practice especially the position shown in Fig. 53. Allow the left hand to rest in any easy position, projecting the little finger somewhat in order to steady it. The right hand should rest comfortably on the left, and be arranged in such manner as to allow the wrist of the right hand to rest on the thumb of the left; the brush, being held between the thumb and forefinger, is also supported by the second finger.



FIG. 52

Although this may seem to be somewhat awkward at first, it will be found, with a little practice, to be the most natural and comfortable position, as well as the one by which the best work can be accomplished. It gives a greater scope to the hand in making a stroke than any other position or method; it also forms a rest, giving the letterer entire control over his brush. After some practice, a perfectly straight line may be drawn with the brush, either vertically or horizontally.

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PLATE, TITLE: ELEMENTARY LINES

72. Elementary Lines.—It is important that the student should become accustomed to the use of the brush in the several positions in which he has been instructed, and be able to draw all elementary lines and curves before beginning the work of executing the alphabets. It is for this reason that we require him to give a large amount of time to the practice work given in the preliminary plates. As

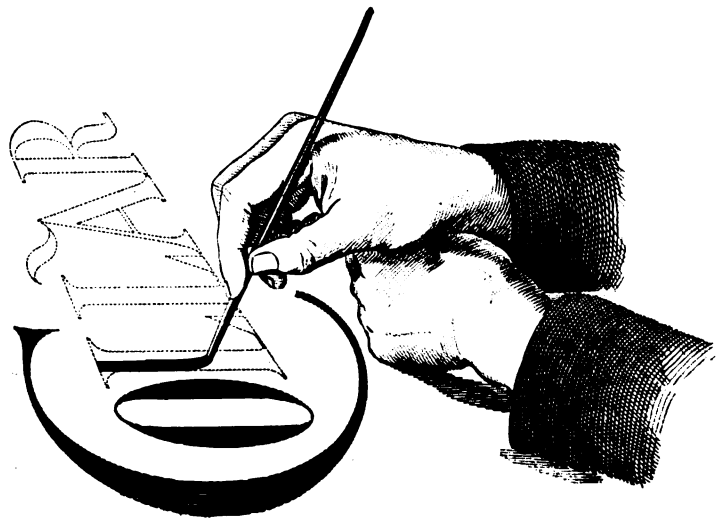


FIG. 53

previously instructed, use Manila pattern paper for practice work; make each line and curve many times, and when you are satisfied that you possess the ability to construct these in a creditable manner, prepare them as shown on the copy, using the drawing paper furnished in your outfit, and send the work to the Schools for correction. Draw the plate as follows: On the drawing paper, $2\frac{1}{2}$ inches from the edge on either side, draw a light lead-pencil line; 3 inches from the bottom edge draw another line, and 9 inches above this draw the top line, which encloses a rectangle 9 in. × 15 in. Within

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this space arrange the figures, beginning with the vertical lines. Use the No. 5 red-sable rigger. Make an even symmetrical line the width best adapted to the brush. Show-card black or India ink may be used by the student in the preparation of the work to be sent in for correction, although we prefer that ink be used for this purpose.

The figures on this plate consist of vertical lines, horizontal lines, ogee lines (vertical and horizontal), left and right arcs, radiating lines, right oblique lines, diagonal lines, left oblique lines, parallel ogee lines, and double ogee lines. After completing the figures, place title where it properly belongs. Print your name, class letter and number in the right-hand corner of the drawing, the date on which you completed it in the left-hand corner. An ordinary writing pen may be used for this purpose. Make the letters of the size and style shown in the copy.

PLATE, TITLE: ELEMENTARY CURVES

73. Elementary Curves.—In the construction of letters generally, there are several principal curves or features that predominate throughout the alphabet. In ornament this is called the motive; in the alphabet, it is known as the stroke. To execute a series of these curves and become perfectly familiar with all curves employed in letter formation will better fit the student for the more difficult task of joining these together to form a symmetrical and well-proportioned letter. Give much time, therefore, to the study and practice of these elementary curves. After you have practiced making them, and are able to execute them with accuracy, draw a rectangle 9 in. × 15 in. on the drawing paper as described in Art. **72**, and arrange them in their proper order, as shown in the copy. Letter the title and print in your name, class letter and number, and date where these properly belong, and send the work to the Schools for correction.

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IMPORTANT TO THE STUDENT

74. *The subjects that follow cannot be put to a practical use until the student has had considerable practice in letter formation. We therefore recommend that he defer a practical study of the following subjects until he has completed the plate entitled Condensed Egyptian. However, read them over carefully now before proceeding with plate entitled Brush Stroke Letter. When a study of these subjects is resumed, take up each separate subject in the same manner as you would an exercise in brush work, and put into practice every detail of the instructions given, whether this be in the form of a process or a practical suggestion.*

SPEED IN LETTERING

75. A Common Error. — Too much cannot be said to warn the student against making the mistake that the beginner is very liable to make, namely, that of at once aiming for speed in lettering. Speed in the work is essential for the show-card writer in our day of activity, as well as for any other tradesman; but it has been observed that our most expert and speedy card writers are those whose early career was built on foundations of accuracy, study, and painstaking. As a result of these qualities they have acquired the greatest speed, and while they may execute a piece of work in the shortest possible time, it does not fail to bear the distinguishing evidence of a master hand. The beginner that would make speed his first requirement unfits himself at once for the highest attainment, and is soon found in the class whose worthiest ambition is expressed in their creed, "Anything is good enough that will pass." We would say, therefore, do not at first consider the amount of time that you spend in executing a piece of work. Let the student ask himself these questions: Have I done the work to the best of my ability? Could I improve on it were I to execute it again?

Again, the question of salary enters into the argument in favor of the careful card writer. The card writer of greatest

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versatility, whose brain sparkles with original ideas in designing and whose work is faultless in its execution, can readily command a salary equal to four times that of the workman whose position is assured him only because of his ability to turn out a large number of cards each day. We would say, therefore, put a high premium on your ability, and do not allow your work to fall so low in the estimation of your employer that, were your hand work not a matter of economy in his printing bill, your services could be easily dispensed with. Make the artistic and attractive feature of your show-card writing paramount, and you will find laurels laid at your feet in the number of positions offered you and in your opportunity for advancement. In conclusion, we would again urge upon our students the need for hard and continuous study combined with untiring practice. We give complete instruction by mail, but education does not come to the student straightway on opening the envelope; it is acquired only by hard work.

METHODS AND APPLICATION

DRY COLORS

76. Use of Dry Colors. — In show-card writing many beautiful effects are produced on white show-cards by blending several colors together, thus giving the appearance of much labor, while in reality little time is required to accomplish the work. Primarily, dry colors are intended for use in combination with some slow- or quick-drying vehicle, when they are converted into the form of ready-mixed paints. The dry colors used for blending must not be mixed, but applied only in their dry state. The student's outfit consists of five small packages, labeled: dry blue, dry green, dry orange, dry lemon, dry red.

77. Blending. — Let the student now study the subject of blending with these colors by first taking a sheet of white cardboard 14 in. × 22 in. Hereafter we will refer to this

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as a half card. Lay out a diamond from points, 1 inch from center of top and bottom edge, and ½ inch from center of either side; 2 inches from the edge of the card draw a line entirely surrounding the card, but omitting this where the points of the diamond cross it. We then have the design as shown in Fig. 54. Cut out a triangular opening in a piece of Manila paper that will correspond in size and form with one of the triangular corner pieces of the background left uncovered by the diamond. Allow a margin around this triangular opening of 4 or 5 inches. Begin by rubbing an even tint on the four triangles. To insure an even tint take a small

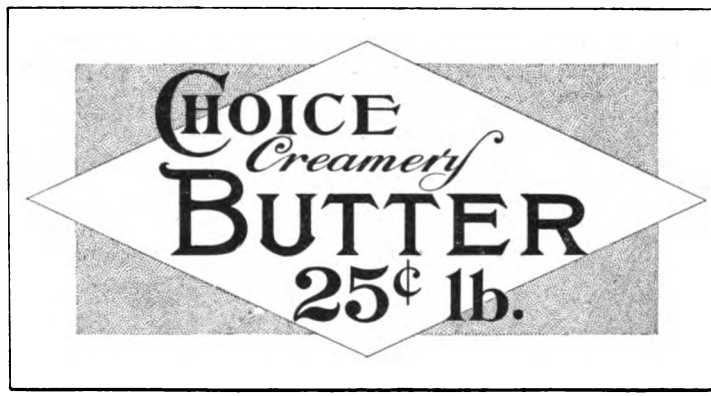


FIG. 54

amount of the green and place it on a piece of paper. Use a chamois skin or a wad of cotton batting for rubbing on the color. In order to avoid the use of too much color, the pad should be dipped into the color and rubbed out well on the paper until entirely free from loose color, and it should then be applied to the card, using the triangle in the form of a stencil. Rub the space until evenly covered with the tint. Do not make these colors too strong; their purpose is to take a secondary place to the inscription of the card. Repeat the operation, by cutting out a diamond the size required; blend this by occupying one-third of the center horizontally with yellow. Into this blend red in the top

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and blue in the bottom part. Outline the entire design with a fine line of black or red. The inscription may then be placed on the diamond in black, as shown in the figure. Many beautiful designs, such as illuminated capitals, ribbons, panels, borders, and in fact any design that can be cut in paper to form a stencil, may be thus transferred to the card.

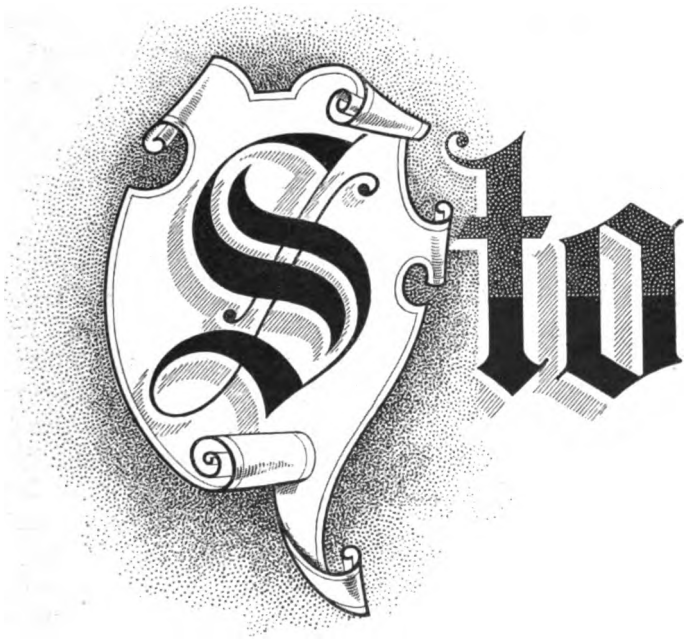


FIG. 55

78. Blending Around the Design. — Another treatment with dry colors is as follows: Design a heraldic shield, or a fancy panel, suitable for an illuminated capital; cut this out and fix it in the desired place on a white card. Two colors may then be rubbed on and blended together either horizontally or diagonally, one color above the center and the other below. These colors should be of greatest strength close to the shield or panel and gradually diminished in strength as they leave the panel until they become indistinct,

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as shown in Fig. 55. The panel should then be outlined with a strong color. The letter may be outlined with black, and filled in with scarlet lake, and thus, by a very simple process, an elaborate illuminated capital may be produced.

79. Border Effects. — There are many ways of introducing artistic effects by the use of dry colors for bordering cards. This may be accomplished by laying on a straight piece of paper 1 or 2 inches from the edge of the card and rubbing on the dry color toward the edge of the card. A serrated edge may be produced by cutting the edge of the paper, or a simple design may be cut in the edge of the paper. After rubbing on the dry color, the edge may be striped with some harmonizing color, or with black.

ILLUMINATION OF SHOW-CARDS

80. Use of Water Colors. — Water colors are used to the best advantage on white show-cards having a dull finish that readily absorbs the moisture. By the use of water colors, white or black lettering may be made most conspicuous, either by shading the letters or treating the letter face as described under separate headings that treat these subjects in a special manner. But the handling of water colors is not confined to these subjects only; the modern show-card writer can embellish and elaborate the show-card until this may be rightly classed as a work of art. The designs that are composed of artistic trade marks, floral pieces, or symbolic ornament offer an excellent opportunity for the display of skill in coloring. In *Show-Card Design and Ornament*, such designs are given, and the student will more fully appreciate our present instruction when he possesses an experimental knowledge in the more advanced subject of designing. We now require him to devote his time to applying the present instruction by filling in outlined letters with water colors.

On a piece of cardboard outline several letters from the alphabet entitled Condensed Egyptian. Fill in one letter with scarlet lake, making this a medium shade. On the lower half of the letter, when dry, flow on a stronger shade

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of the same color. The other letters may be colored in various ways, as shown on the plate entitled Transparent Color Work.

81. Outlining for Water Colors. — The outline is made with India ink or with the card black, to which the water color will not adhere, but flows to the edge and stops. By this outline method, beautiful designs in flowers and highly illuminated effects can be produced. The outline of the design may be used as the guide for all water-color work in lettering panels, floral designs, etc., although this is not always essential for the latter. The wider this outline is made, the easier will be the work of flowing on the color evenly, and the less the liability of running over the line; the fine outline, however, should be used in many places, especially for floral designs and other work where a black outline does not enhance the artistic merit of the work.

82. Shading With Water Colors. — There is nothing that will take the place of water colors for shading show-cards either in economy of time or in convenience. For shading the letters, a brush is used that will as nearly as possible make the shade with one stroke. The camel's-hair brush known as the square shader is best adapted to this special purpose. Water color cannot be worked over, when once applied, without showing brush marks; therefore, the color must be flowed on evenly with a quick, well-directed stroke, using care not to apply the brush again over a shaded part when the excess water has been absorbed by the card.

Aside from filling in letters, designs, and for shading, water colors serve the purpose of ornamenting the show-card, being used to tint borders and for blending. A knowledge of the handling of water colors is, therefore, a necessity to the card writer.

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LETTERS

VARIOUS TREATMENTS

83. Black Letters. — The comparative strength of black and white is found to be in favor of the latter. Nothing in nature is pure white, nor is a shadow so deep as to require black to represent it. We have therefore in the use of black and white the greatest possible contrast. They may be said to balance evenly in the proportion of three-fifths black to two-fifths white. The reason for this is, that black absorbs the light, and therefore cannot be made neutral in combination with white because of their opposition to each other. In show-card writing, black is used mostly on white cardboard. It is important for the letterer to know that black letters should always be made heavy in stroke. Especially is this true if it be the intention of the writer subsequently to treat the face of the letter with colors or ornamentation in order to embellish it.

84. White Letters. — White letters may be placed on black or on any dark-colored card. If white lettering be done with neatness and accuracy there is less need for shading or face treatment than is necessary in the use of black. The stroke of a white letter should be narrow, and in fact a small letter is always preferable. The student should choose such styles, therefore, as the extremely light-stroke Egyptian with an almost indistinct spur on each corner of the letter — which classifies it as Antique Egyptian. A Roman letter is also used; while the letter best adapted, and the one that may be executed most rapidly and present the most artistic effect, is script. White letters may be shaded or they may be tinted on the face, by either making the center or lower part of the letter of one or more

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tints, or by filling in the entire letter with a tint, leaving a white outline surrounding the letter.

85. Colored Letters. — Colored letters may be placed on white or black cards without regard to their nature except in reference to their harmony, which must always be considered. Colors should be mixed with white when placed on a black surface, or such opaque colors as orange vermilion may be used clear. On vermilion a transparent color, such as crimson or scarlet lake, may be used. Colored letters on a white card may be opaque or transparent, but they should invariably be made of sufficient strength to appear well and be easily read.

86. Bronzes. — Gold and aluminum bronzes are often used for lettering, in which case they are mixed like paints and are brushed on; after that, they may be outlined with white or some bright color, such as orange vermilion. Bronze is often used to outline letters or otherwise embellish them. If a large panel, ellipse, or disk be required, gilt or silver paper may be cut out and mounted on the card; or, if bronze be used, it will be found necessary to employ some means of checking the natural absorbing quality of the card. Shellac, glue, or a quick-drying varnish may be used for this purpose. Give the surface one or two coats, after which a coat of varnish size should be applied. Banana oil or brass lacquer is used if the bronze is to be mixed first and then applied as paint. If aluminum be required, make the size by adding a small amount of white lead and turpentine to the varnish. If gold or copper bronze be used, lemon yellow may be added to the former, and Indian red to the latter.

87. Flitters, Metallics, and Brocade. — Flitters, metallics, and brocade are small flakes of thin sheet metal that are applied to a letter face in order to more highly illuminate the work. These adhere to the letter by first coating the part with varnish where it is desired to place the metallics.

88. Isinglass. — Crushed isinglass is sometimes used on white letters to produce a sparkling effect, especially when

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the letters are made to represent ice or frost. In card writing anything may be resorted to that will produce a novel effect and serve to attract attention to the show-card and so induce the passer-by to pause and read the inscription.

89. Embossed Letters. — A bulb known as the *air pencil* is used to make relief letters, but its use is not especially recommended, for the reason that sharp clear-cut letters cannot be produced by any mechanical means. This, as well as Scollay's relief bulb, known as the *decorator's relief bulb*, are convenient tools for any card writer to possess for decorative and ornamental purposes. *Relief compound*, a powder used for this purpose, is mixed with water to the consistency



FIG. 56

of thin putty and placed in the bulb. It is then applied by squeezing the bulb, thereby pressing the mixture on the surface of the card through the small tube or nozzle attachment, as shown in Fig. 56.

90. Automatic Shading Pen. — Perhaps no mechanical device for card lettering is so serviceable as the shading pen, and we therefore advise every student to become familiar with its use and the various styles of alphabets best adapted to it. These pens are furnished in sets of six sizes, ranging in width of stroke from $\frac{1}{16}$ inch to $\frac{1}{2}$ inch. There are also six colors of ink specially prepared for shading pens,

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as follows: purple, green, blue, crimson, brown, and black. The pen is grooved so as to leave a dark color at the right of the stroke and an even light shade of the same color for



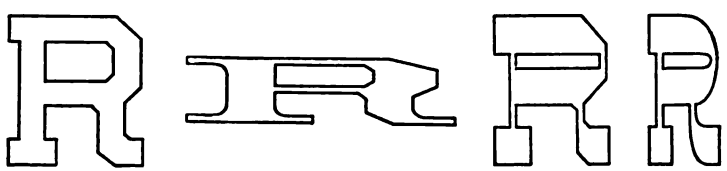
FIG. 57

the remainder of the stroke, as shown in Fig. 57. The automatic shading pen is convenient also for certain kinds of ornamenting in card writing.

MODIFICATIONS OF LETTERS

91. Limits of Eccentric Letters. — It is the constant aim of the show-card writer, as well as letterers generally, to produce an exaggerated form of a letter, or to give to a well-known style of letter some new and original characteristic. For this reason letters are distorted into every formation possible. This departure is always allowable and even commendable on the part of the designer so long as he does not depart from the chief essential of lettering; namely, legibility. If this be attained, the matter of eccentric form is of secondary consideration.

92. Modifications of a Block Letter. — In illustrating the following modifications of letters we will show the nor-



(*a*) (*b*) (*c*) (*d*)

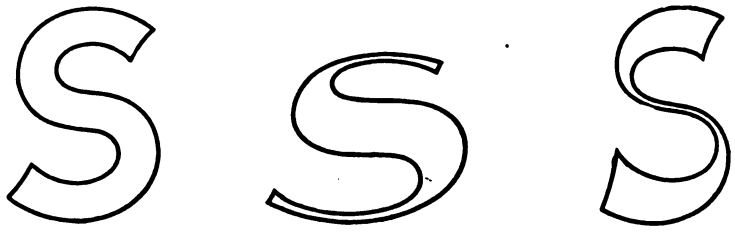
FIG. 58

mal or regular letter and its modifications, as in the example given in Fig. 58. (*a*) is the style known as Full Block; (*b*) is the Railroad Block, in which the horizontal stroke is greatly

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reduced and the vertical stroke increased in width. For elongating there never has been a letter invented that may be extended to equal this style of letter. (*c*) and (*d*) show the condensed forms.

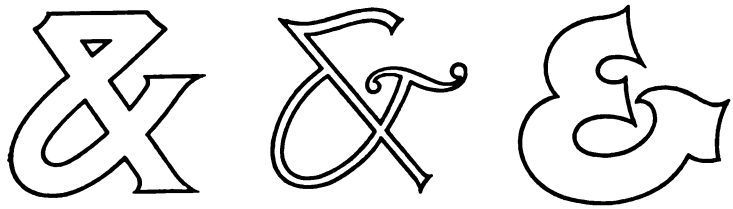
93. Modifications of the Egyptian. — The same modifications appear in the Egyptian also, as shown in Fig. 59.



(*a*) (*b*) (*c*)

FIG. 59

(*a*) represents the normal letter, (*b*) the elongated, and (*c*) the condensed form of the letter. Another modification of a letter exists in the enlarged or reduced size of the stroke, as in the Antique Egyptian character &, shown in Fig. 60. In treating the modifications of letters, when the size of stroke is the principal alteration of the normal style,



(*a*) (*b*) (*c*)

FIG. 60

it often becomes necessary to change the character of the letter to meet the new conditions and give the letter a symmetrical appearance.

94. Letters That May Be Modified. — Many letters in the alphabet are not capable of much change on account of their simplicity, while others may be changed in several

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details. Such letters as *a*, *c*, *d*, *e*, *g*, *h* and *y* of the lower case can be made eccentric to better advantage than many others. Fig. 61, beginning with the normal letter *g*, shows a variety of modifications of this letter. Also, several forms of the letter *d* are shown in Fig. 62 that illustrate how, by

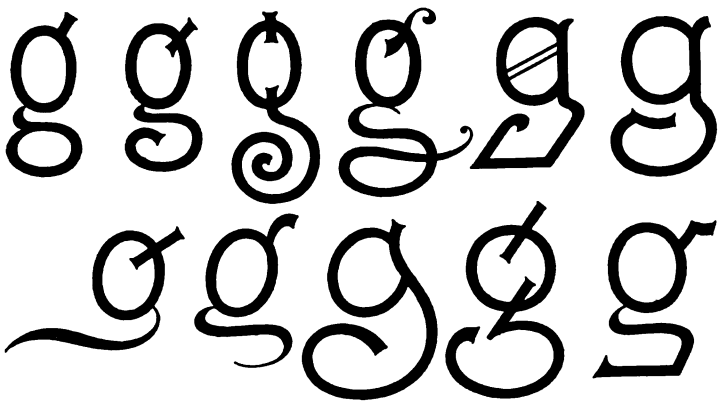


FIG. 61

simply altering the curve of the stroke, the character of the letter is entirely changed. It would be impossible to show every modification of the fundamental styles of letters, as these exceed 800 in number, and can be seen in a type-foundry

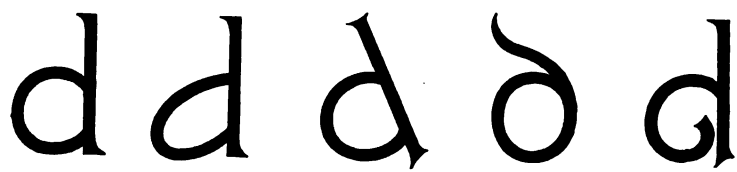
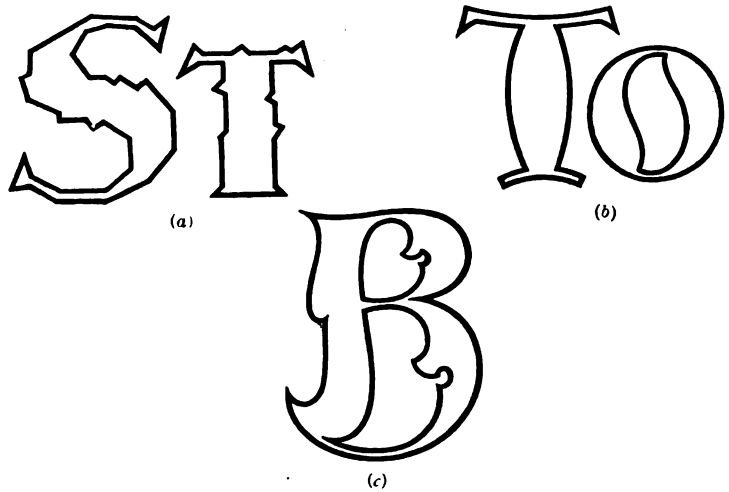


FIG. 62

specimen book. The principles on which these changes are made are comparatively few in number. It is to these we desire to call the student's attention. The change from the normal letter occurs either in distorting the regular proportions of the letter, in altering some detail, or by changing the

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character of the letter in its stroke or outline. In Fig. 63 several examples of the latter change is shown. Instead of the symmetrical outline, (*a*) shows how this may be utterly disregarded, and the serrated edge used; (*b*) shows the curved stroke, and (*c*) the ornamental outline of a letter. The inventive propensity of the expert letterer will lead him to create an entirely new detail to a letter and thus allow him to add this in a corresponding manner to other letters that will permit of its use. For example, the cross-bar in the letter *A* may be made in the form of a cyma, which may



(*a*) (*b*) (*c*)

FIG. 63

also be added to the letter *H*. The letter *A* is perhaps subject in a greater degree to modification than many other letters, although this may not appear to be so from a first glance at a normal letter. Without reference particularly to the styles of alphabets to which these belong, examples of some of the modifications of this letter are given in Fig. 64.

95. Extended Letters. — Such modifications as are easily and quickly made serve the purpose of the show-card writer. Freehand graceful curves are, therefore, to be sought after in making letters. To this end the letters may

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be extended above or below an entire word. An example of this is shown in Fig. 65. The letter *S*, while it may not extend underneath a word when used as a capital, yet the tail



FIG. 64

may extend a great distance to the left of the body of the letter without distorting the effect of its symmetrical proportions. When this is done it is always advisable to make



FIG. 65

some other modification that will counterbalance it in appearance, as shown in Fig. 66. Fig. 67 also shows how a stroke extending above the line may be counterbalanced by

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a corresponding stroke that may be ingeniously attached to the final. Some finals, it is true, will not permit of this addition. In such cases, if desirable to use some balancing



FIG. 66

feature, it may be done by placing it in a detached manner or connecting it with some projecting letter in the middle of a word.

RELIEF LETTERS

96. Block Shading.—A letterer who is thoroughly familiar with the principle of shading may give great variety to his work by introducing some exaggerated form of shading, such as will bring out the letter conspicuously. This

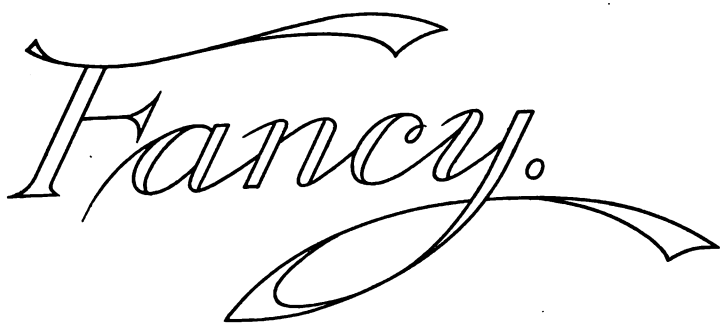


FIG. 67

may be accomplished by representing letters cut out of a thick block and placed in some position that will cause them to appear erect, inclined, or flat, which is done by means of

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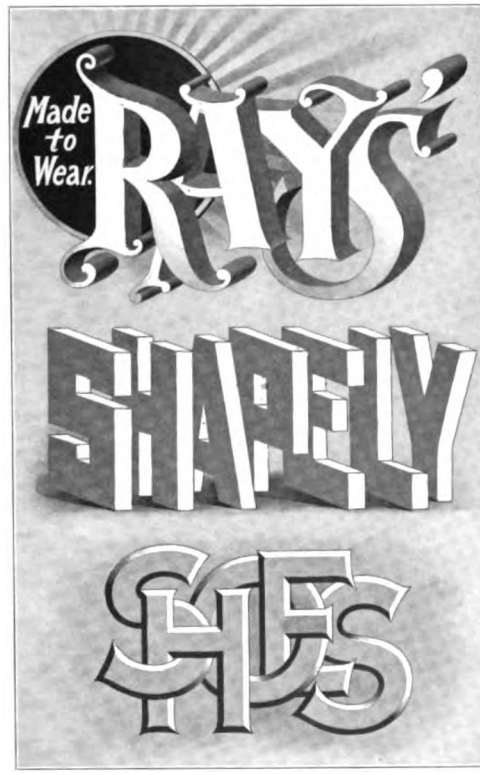


FIG. 68

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shading. There are several ways in which letters may be shown in relief. Some artists drawing on their imagination have placed letters on water above a picturesque waterfall, showing the reflection of the letters in the water, etc. Such ideas, however, are somewhat chimerical and require more labor and thought than a practical show-card writer would care to devote to this subject.

In Fig. 68 is shown three examples of relief letters. From these the student may arrange letters in a number of positions.

Another form of relief shading is shown in Fig. 69, in which the letter is made to project from an opening while



FIG. 69

the shade or block appears to extend back to a point where it is cut off by a frame. The opening being dark gives an excellent opportunity for strong contrast in coloring as well as light and shade.

BEVELING

97. Plain Beveling. — When one colored card is mounted on another, which is often done by the card writer, it greatly improves its appearance if the upper, or even both cards be beveled on the edge, instead of being cut off square. When beveled, the thickness of the card is apparently increased, and the edge may also be bronzed and thereby enrich the card without causing much extra time to be given to the work. The beveling is easily accomplished even by one who may never have had any experience in this line of work. It is necessary to use a beveled iron straightedge for this purpose and a sharp-pointed steel knife.

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When cutting the card the hand should be maintained in a uniform position that will give an angle of about 45°.

98. Ellipses and Circles. — For beveling cards in the form of an ellipse or circle, it is advisable that the machine, made especially for this purpose, be used. This will insure a perfect and even bevel joining the line with accuracy. These figures are much used in show-card writing and serve, in a marked degree, to make the show-card artistic and attractive. It is therefore advisable that the show-card writer possess the beveling machine.

99. Fancy Beveling. — There are several methods used for producing a deep bevel, either on the edge or in the center of the card.

The beveling on the edge of the card may be done as follows: Measure off, on the back of the card, the width desired for the bevel, as shown in Fig. 70, which should be from 1 inch to $1\frac{1}{2}$ inches; then score the card, by using a dull

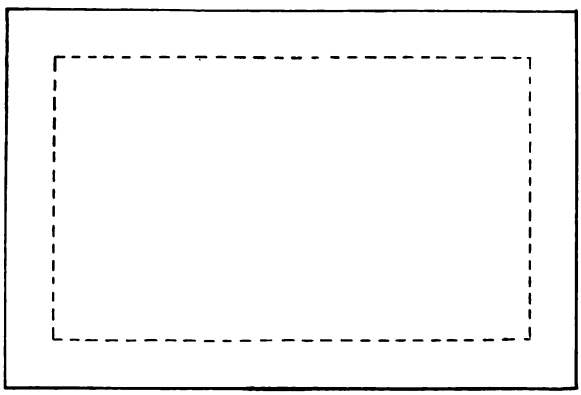


FIG. 70

knife that will not cut through, but will permit of bending the edge to the required angle without a liability of breaking the surface. To join the corners accurately, make a pattern on a piece of card by cutting out a triangular piece on the corner that will allow the beveled portion to meet with a perfect joint on the proper angle, shown in Fig. 71. This

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pattern should then be used on all corners in order to insure a uniform and perfect bevel. A piece of tough paper should be glued in each corner in order to hold the bevel firmly in position.

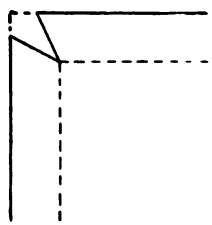


FIG. 71

Another method, shown in Fig. 72, used in beveling, is to cut a square or rectangle out of the center of the card, and fasten a card that has been beveled by the foregoing process to the back of this opening. The glued strips should in this case be placed on the reverse side of the card, as the back of the former card is used as the face when placed in this position. The bevels of the card may be gilded or silvered with bronze, or a gilt or silver paper may be

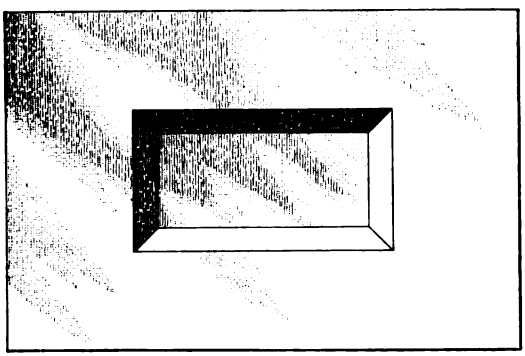


FIG. 72

mounted on the bevels. This beveled treatment greatly adds to the attractiveness of a show-card if proper regard is paid to the inscription, design, combination of colors, etc.

MOUNTING

100. Purpose and Methods of Mounting. — There are many occasions when mounting, if neatly done, may be made to deceive the eye and allow the observer to believe the work to be done entirely by hand. A sketchy print may be mounted on a card and afterwards colored, or the card

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immediately surrounding it ornamented so as to cover the edge of the mount.

101. Photo Mounting. — Photographs are also mounted on show-cards, which may be done by the following method: Place the print in a tray of clear water and allow it to remain long enough to become thoroughly soaked; sponge the card on which the photo is to be mounted with clear water in order that the absorbing quality of the card will be arrested; lay the photo face down on a clean surface after partially drying; use a sponge in applying paste, which should be made of gloss starch and free from lumps. Locate the position the print is to occupy on the card by making two small triangles with a sharp-pointed lead pencil and apply the print. When this has been laid on lightly, a clean piece of thin paper should be laid over the print and rubbed carefully but firmly from the center to the edges.

102. Mounting Heavy Cards. — It is necessary when placing one card on another to use some adhesive that will cling with greater tenacity than starch or flour paste. Ready-mixed glue, which may be obtained in screw-cap pots, is best adapted and most convenient for this purpose. When mounting the card, it is necessary to apply the glue to the edge of the card only. This is not only a saving of time and material, but prevents the liability of the card from warping or twisting when the glue has dried. In mounting small cuts or thin paper, *library paste* may be used.

MANIFOLDING

103. Printing. — When a large number of cards are to bear one inscription or design, it becomes a matter of economy in time to duplicate them by some other method than brush and hand work. To avoid the use of printers' type, which is recognized as such at a glance, the work must be produced from a freehand design. The work of printing may be done on a printing press, but the preparation of the form should be done either by the use of a zinc etching,

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wood engraving, or on a lithograph stone. The etching is done on a zinc plate after the same has been covered with two coats of pure asphaltum with a small quantity of varnish added. When this has dried sufficiently the design is executed in the asphaltum after which the edges are banked up with a beeswax dam. Nitric acid diluted with water, in the proportion of one-third acid to two-thirds water, is flowed on the plate, which readily eats its way into the exposed zinc without affecting the asphaltum resistant. After the plate has been etched to a depth of about $\frac{1}{32}$ inch, it is thoroughly rinsed in clear water, the asphaltum removed with turpentine, and, after it has been mounted on wood, the plate is ready to be used for printing purposes. Wood engravings are made on boxwood or hard maple by cutting away the parts not required in printing. This is done by means of small gravers and chisels. The lithograph stone is used in manifolding by placing the design on the stone with a water-color preparation, after which the stone is etched and otherwise prepared for the press. The design in all cases is placed on the zinc, wood, or stone in a reversed order or backward to that on the printed card.

104. Use of Stencils. — For manifolding in show-card writing the stencil pattern very effectually fills this place, and is made to stencil either the letter or the background. The stencil for the former purpose is made by cutting out of paper or other material the greater portion of the letter, but allowing parts called *ties* to remain, as these tie the inside of the letter and parts likely to curl up when in use. A second stencil is also required, which is laid over the work done by the first stencil when it has dried, thereby covering up the spaces left by the ties, and thus making a solid and complete letter. The same rule is observed in regard to the *cutting-in* stencils, which are used to make the background, and leave the letters the original color of the surface on which the color is spread. Large ties are used for cutting-in stencils, reaching from the letter to the edge of the stencil or border. A second stencil, so cut as to overlap the edges

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of the ties, is also used, thereby completing the entire background, leaving the letter clear and distinct.

105. Materials for Stencils.—The toughest medium-weight Manila paper should be used for stencils, oiled thoroughly with boiled linseed oil, and allowed to stand at least 24 hours before coating both sides thinly with orange shellac. If a light quality of fiber board is used, no preparation is necessary. A sheet of glass laid on a perfectly even table provides a surface on which the stencil can be cut with a good steel knife sharpened to a thin point. It is well to mark the ties with some bright color, to avoid cutting through them, as a single tie cut through destroys the whole stencil, and an imperfect stencil will cause more bother in its use than it is worth. It is best, therefore, never to use a patched or repaired stencil.

106. Cutting Letter Stencils.—Fig. 73 shows one method of cutting a stencil; (*a*) shows the stencil that makes

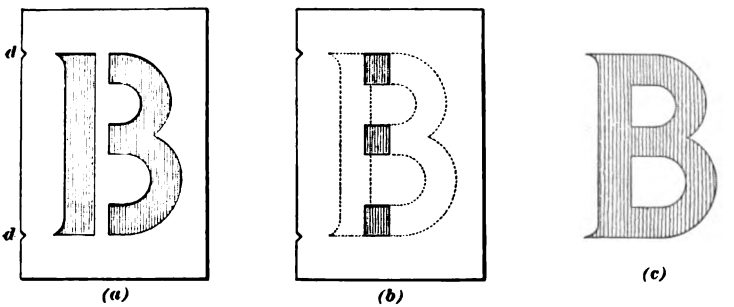


FIG. 73

the body of the letter, allowing ties to remain where most strength is needed for the preservation of the stencil; (*b*) shows the stencil used to cover the parts left in the first stencil, and (*c*) shows the completed letter. When preparing the stencil pattern (*a*), cut two notches on either end of stencil pattern where shown by *d*, *d*. The purpose of this is to insure accuracy in placing the stencil (*a*) on the surface of the paper when preparing stencil (*b*). This second stencil

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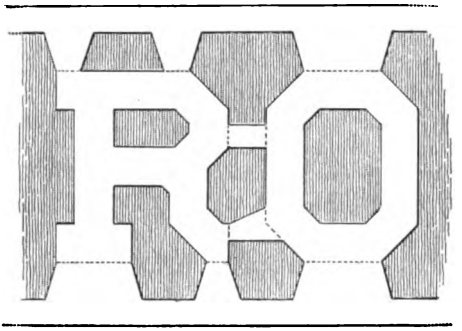
may be made by marking around the letter with a sharp-pointed lead pencil, or it may be stenciled with a brush that should be almost free from color, after which the stencil for the ties that were left by the first stencil may be cut out. By using both stencils we have the perfect letter, as shown at (*c*).

107. Background Stencils.—To make stencils for a background, everything is reversed from the plain letter stencil just described. In this stencil the letters must be covered, and all ties so cut as to keep the letters firmly in position. If a border is desired, we must treat it just as we would a letter. The ties should be cut wider on the border edge, as additional strength is gained where most needed by doing so. In making this stencil, it is better to have too many ties than to leave one place weak. There is a great possibility of leaving one or more such places, especially in this form of stencil. In Fig. 74 is shown the two forms of stencil pattern necessary. (*a*) represents the pattern that stencils the body of the background. The lined portions indicate the parts cut out, the letters and ties being allowed to remain. (*b*) shows the stencil so cut as to cover up the ties that were left in (*a*), the letter being allowed to remain covered also, as in (*a*). (*c*) shows the finished work and the completed letters. We would recommend that the student make the plain as well as the background stencil, in order that he may become thoroughly familiar with the subject. Make the letters shown in Figs. 73 and 74 for practice 3 or 4 inches in height.

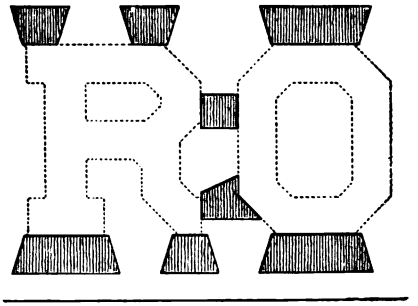
108. Card Stenciling.—For stenciling on a cardboard surface, a color should be used that is free from oil. *Coach black* ground in japan is the best black to use. Colors should be mixed with a slow-drying varnish. If an oil color be used, the oil is absorbed by the card and spreads beyond the edge of the letter, leaving a yellow streak surrounding the letter.

Card signs that have been stenciled may be relieved by a few touches of hand work and made to present a very artistic appearance, either by shading or ornamenting with some bright color. The letter may be outlined with gold bronze or red, entirely covering all traces of a stenciled effect.

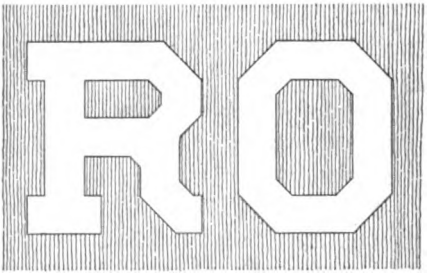
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(a)



(b)



(c)

FIG. 74

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STORE AND WINDOW SIGNS

INTERIOR SIGNS

109. Store Banners. — The progressive show-card writer should be capable of preparing every manner of announcement sign used in the store or window. Such work as gold lettering on windows, board, or other outside signs are necessarily outside the province of the card writer, and are therefore not considered in this Course. These subjects are fully treated in the Course on *Lettering and Sign Painting.* All signs that are made on paper or cardboard will be prepared by the show-card writer, and, besides these, enameled cloth and ordinary cotton-sheeting lettering may not be considered outside of his province.

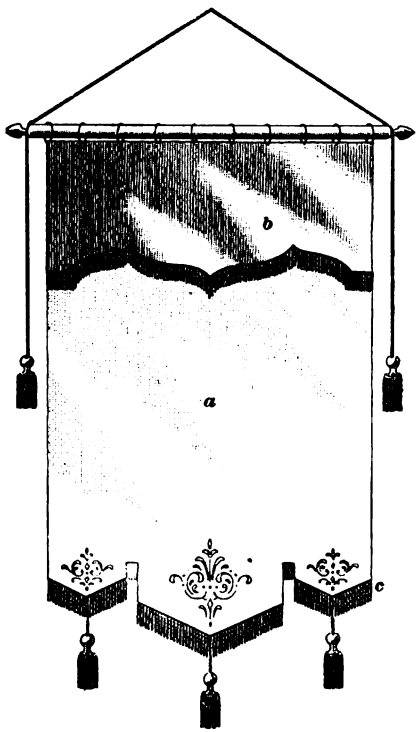


FIG. 75

110. Wall Banners. Store banners are much used for permanent inscriptions either to direct the customer to different departments or to utilize wall space with attractive signs that will bear some suitable motto or appropriate inscription. These signs are often prepared in the form of a banner and are stayed on the back with a thin strip of wood at the top and bottom of the card. Window-curtain fixtures and other inexpensive and available material, such as rings,

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poles, tassels, and trimmings, are used for these banners. The bullion fringe used on silk banners is represented with gold color, shaded with burnt sienna. A detailed sketch of this banner is given in Fig. 75. *a* represents the body of the banner on which the chief portion of the inscription is placed; *b* the hood, a very appropriate place to put the name of the firm; *c* shows where the fringe is usually placed on the banner. If a banner is to be placed on a white wall it is desirable to have the body of cream or some light color, while the hood should be a dark color. For example, if cream or gold color be used for *a*, the hood *b* should be a dark blue.

111. Combination Metal and Card Banners.—A banner that is used in our leading stores at present is a

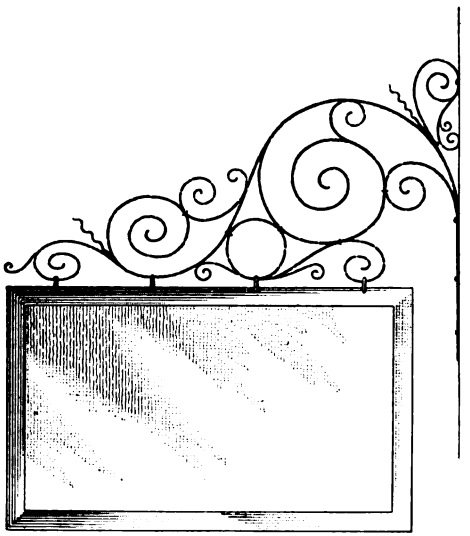


FIG. 76

brass frame, silver plated, with a slot in one end through which a card may be slid into place. This is projected from a column, window sash, casement, or other convenient object by an artistic ironwork design, shown in Fig. 76.

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OUTSIDE SIGNS

112. White Enameled-Cloth Signs. — It is often desirable that a bulletin or other announcement be hung outside the store window, in which case cardboard could not be used, for the reason that it would not withstand moisture, either rain or snow, and therefore some other material that will serve the purpose must be used. This is found in enameled cloth, which is white, glossy, and durable. Show-card black and varnish colors may be used to letter on this surface. It is well to sponge over the surface with benzine before marking or lettering on enameled cloth, in order to prevent the color from *creeping*, which means that the color will not remain always where applied, but will leave a straight line and become an irregular and broken outline, causing much annoyance to the letterer. When enameled cloth is used for an outside sign, a frame is usually constructed of strips of wood strong enough only to allow the cloth to be stretched over the frame without bending. To prevent the possibility of this, which is inevitable if the sign be a long one, cross-strips should be placed far enough apart to give the required strength. The cloth is then drawn over the edge and tacked securely, or it may be tacked on the back of the frame, which is preferable when a better finish is desired, for in the latter case the tacks are not seen. If the following directions be observed, the student will have no difficulty in stretching the cloth on the frame without wrinkling: Lay the frame on the cloth and cut the cloth, allowing a margin that will lap over the edge and giving an additional width for tacks. Do not begin to tack from the corners to the center of the frame, but always from the center of the frame to the corners, stretching the cloth from the opposite side, and at the same time drawing it toward the corner. After four tacks have been temporarily driven in all four sides, continue the tacking by putting not more than two tacks on either side of the center at a time, which will serve to hold the cloth and withstand the strain put on it when tacking the opposite side. Endeavor as nearly as possible to reach the corners of the sign at the

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same time; in other words, do not tack one entire side before another, as this will invariably cause wrinkles.

113. Sheeting Signs. — Special announcements are often made on material that is cheaper than enameled cloth, more quickly lettered, and less permanent in appearance. For this style of sign, common cotton sheeting is used. Another advantage in using sheeting is that several narrow widths may be sewed together, and thus a sign of large proportions is quickly and cheaply produced. To letter on cotton sheeting, use the best lampblack. Mix this with copal varnish and thin with gasoline to the consistency of cream. Apply the black with a flat camel's-hair brush 1 inch wide. The inscription is marked on the cloth by using charcoal. The lines are snapped on with a string that is charged with charcoal. After lettering the cloth, the charcoal marks may easily be dusted off the surface when the black has thoroughly dried.

114. Show-Card Transparencies. — The advent of thin celluloid sheets has developed a new use of the show-card, namely, a window transparency. A fancy panel is usually cut out of the center of the card, and the celluloid sheet, of some brilliant color, is fastened with glue on the back of the card. The portion of the inscription of special importance is reserved for this opening. This style of show-card is suspended with an incandescent lamp directly behind it, producing a sign that may be read in the evening as well as in the daytime; it is especially attractive by lamplight. To letter on celluloid, use a solid varnish black that will make the letter opaque and serve as a base. After this has dried, the center of the letter may be filled in with gold or aluminum bronze (penciled on), leaving a blank outline surrounding the entire letter. The remainder of the show-card is lettered as usual, surrounding the panel with appropriate lining or ornamentation.

115. Window Transparencies. — Another form of transparency that may be prepared by the show-card writer is the transparent window sign. This sign is designed to

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extend across the entire width of the window, the width of the sign being governed by the size of letter and the inscription. Heavy Manila paper is used for this purpose, and it should be well coated with some dark color or it may be used without any preparation. The letters should be cut out and a bright colored tissue paper pasted on the back of the sign, entirely covering, with one thickness of the paper, all openings or letters. The inside portions of such letters as *A*, *B*, *D*, *O*, *R*, etc. are then fastened in their proper places, pasting these on the tissue paper. A heavy line of black surrounding each letter, placed on the Manila paper, will give strength where needed and make an attractive sign in daylight as well as in the evening. If the ground be dark, a heavy line of bronze may be substituted for the black.

116. Card Electric Signs.—Many very artistic and attractive signs may be made of cardboard and illuminated with special 2-inch globular incandescent electric lamps. These signs are not only attractive in the window display, but are used also for interior decorating. The letters are cut out of heavy white cardboard for this style of sign. The edge of the letter is covered with a heavy stripe of bronze, inside of which is worked a stripe of black. The lamps are then placed at intervals that will show the letter almost independently of the cardboard. The proper number of lamps that should be used is shown in Fig. 77. The framework used to hold the letters together should be $\frac{1}{4}$-inch iron rods, and painted black or some color that will not cause the attention to be called to this part of the sign. The rods connecting the frame and strengthening it, with the exception of the ends, should be flattened on

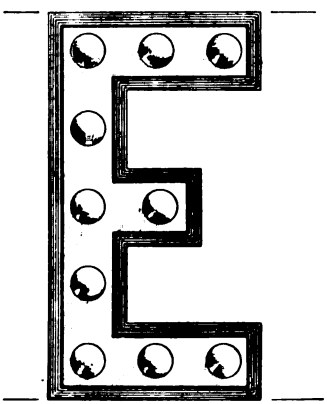


FIG. 77

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either end and looped, allowing the top and bottom rod to pass through it, thus making them adjustable. They may then be placed to the back of a letter. These signs may be made suitable to every season by supplying the required number of lamps or cutting out the surplus.

Revolving-wheel flash signs and stationary flash signs are thus easily constructed if the show-card writer possesses the "spark of genius" necessary.

117. Mechanical Devices in Window Lettering. There are almost numberless contrivances and devices that will give the card writer an opportunity to continually display novelties in arrangement, or to make new and attractive windows. Cardboard may be used for arches, round or square pillars, etc., on which lettering may be placed. Grilles and other openwork may be made by cutting out the



FIG. 78

parts, leaving the design. Among the novelties in show-cards is that which may be constructed to read differently from three directions. This sign is made as follows: Glue strips on the four edges of a card that will make a tray about $1\frac{1}{2}$ inches in depth. On a card $1\frac{1}{2}$ times the length of the tray, minus $1\frac{1}{2}$ inches, the width of one strip, letter the desired inscription, which should be of large bold letters. Letter the reverse side of the card also; cut this into $1\frac{1}{2}$-inch strips. Letter the inside of the tray, after which the strips may be glued in position 1 inch apart. The sign is then complete, as shown in Fig. 78, (*a*) showing the front, (*b*) the left, and (*c*) the right view.

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CARD HANGERS

118. Eyelets.—To suspend a show-card it is necessary that an eyelet be affixed to the back of the card. This may be attached without marring its face, or a small hole may be punched in the margin and a metal eyelet inserted that will prevent the string from tearing through the margin. The gummed eyelet shown in Fig. 79 is used for the back of the card and may be obtained at a stationer's in gross quantities. To insert metal eyelets, it is necessary to use a small combination hand punch and set, that will not only cut the hole the required size but firmly set the eyelet by upsetting the obverse end so as to clench it into the card. The eyelet known as the *B skirt eyelet* is used for this purpose. These are put up in boxes of 1,000 each. They have a burnished silver finish and are therefore not detrimental to the appearance of the card.

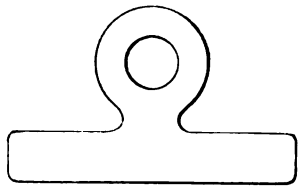


FIG. 79

PUNCTUATION

119. Importance of the Subject.—There is seldom sufficient attention paid to this important subject among letterers, as may be observed by an inspection of the card signs in almost any show window. Were the show-card writer to realize to what extent a well-executed piece of work is often marred by improper punctuation, he would not consider the time wasted that might be devoted to acquiring a full knowledge of this subject.

120. Origin of the Possessive Symbol.—The *apostrophe* is frequently misplaced in the plural possessive case. To fully understand the rule governing the possessive case and the origin of the mark used to denote possession, we should first know that the apostrophe is used to indicate that something has been omitted. If we should look on the fly

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leaf of some very old book, we would see the name of the owner, for example, "John Smith," and underneath, the words "his book," which was the early form of expressing the possessive. Later, it became a custom to contract the name and article possessed—thus, "John Smith's book"—and to insert the apostrophe to indicate that the *his* was omitted. By bearing in mind this simple custom, one can always locate the proper place for the apostrophe, according to the location of the pronoun. To further illustrate, take, for example, the words "men's and boys' clothing." To use the method of our ancestors we would express it, "men and boys, their clothing." According to the rule, the apostrophe and final *s* should be substituted for the pronoun, making the phrase read "men's and boys' clothing." Thus, the letter *s* would not be necessary after the apostrophe in the word *men's*, as the pronoun *their*, which has no final *s*, is used; but for euphony, or to obviate harshness of sound, the *s* is often added after many words, and also omitted from words ending with *s* for the same reason.

RULES FOR PUNCTUATION

121. The **period** is put at the end of every word, phrase, or sentence that is complete by itself, and not interrogative or exclamatory. It is also placed after all abbreviations.

Quit yourselves like men. The M. D. addressed his letter to James Howard, LL. D.

122. The **colon** is an intermediate point between the semicolon and the period, and is used as follows:

1. After words that promise a series or statement of something important.

His accomplishments, he said, were not many: a stout heart, a firm resolve, and—fifty cents.

2. Before an important remark added to a sentence, especially when it sums up the sentence, or presents the meaning in another form.

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Avoid evil doers: in such society an honest man may become ashamed of himself.

123. The **semicolon** is used to separate clauses that are themselves divided by the comma, or that require a point greater than a comma and less than a colon; or to separate the parts of a loose series.

He was courteous, not cringing, to superiors; affable, not familiar, to equals; and kind, but not condescending or supercilious, to inferiors.

124. The **comma** is the most frequently used of all the punctuation marks. The chief purposes for which it is used are the following:

1. To separate terms of a closely related series, or two such terms when the connective is omitted.

Hedges, groves, gardens.
It was a dark, desolate region.

2. To separate terms that are contrasted or otherwise distinguished, and terms of which a part in one might be referred improperly to the other.

He is poor, but honest.

3. To set off a word, phrase, or clause that is parenthetic, or that comes between other parts and breaks their connection.

You will then, however, be in no better condition.

4. To set off a modifying word, phrase, or clause that is not closely connected with what it modifies, or that is removed from it by inversion.

Behold the emblem of thy state in flowers, which bloom and die.
By Americans generally, the hero of the Battle of Manila Bay is beloved.

5. To set off words or phrases used independently or absolutely.

Ristalfo, give me what is mine, and that right quickly.

6. To separate the predicate from its subject, when the subject is very long, and has a clause, or consists of punctuated parts.

The fact that he is allowed to go unpunished, makes him more insolent than ever.

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7. To separate clauses that are neither very closely nor very loosely connected.

There mountains rise, and circling rivers flow.

8. Short simple sentences or clauses seldom require a point within them; and phrases or clauses that stand in close connection with that on which they depend seldom require a point before them.

Tell me when it was that you saw him after he returned.

125. The **interrogation point** is placed after every complete direct question, whether it forms a complete sentence or only a part of a sentence.

What mean'st thou by that? Mend me, thou saucy fellow?
—*Julius Cæsar.*

126. The **exclamation point** is placed after a word, phrase, clause, or sentence that indicates great surprise, grief, joy, or other emotion in the speaker.

Woe unto thee, Chorazin! Woe unto thee, Bethsaida!

127. The **dash** is chiefly used for the following purposes:

1. To show omission caused by interruption.

Cassius. Yet I fear him:
For in the ingrafted love he bears to Cæsar—
Brutus. Alas! good Cassius, do not think of him.

2. To show emphasis or suppressed feeling, or to show an unexpected turn in thought or style.

Heaven gives to its favorites—early death.

3. To set off a parenthetical phrase, especially when emphatic or when there are other points within it.

To render the Constitution perpetual—which God grant it may be—it is necessary that its benefits should be practically felt by all parts of the country.—*D. Webster.*

4. Before echoes, or where the words *that is* or *namely* are understood.

The four greatest names in English poetry are almost the first we come to—Chaucer, Spencer, Shakespeare, and Milton.

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128. The **parenthesis** is used to enclose some incidental remark or explanation that breaks the regular construction of the sentence and can be omitted without injuring the grammatical sense.

> Know then this truth (enough for man to know),
> Virtue alone is happiness below. — *Pope.*

129. **Quotation marks** are used to enclose words taken from the saying or writing of another person.

The doctor made the sage remark, "while there's life, there's hope."

130. The **apostrophe** is used to denote the omission of one or more letters.

> 'Tis pleasant, sure, to see one's name in print;
> A book's a book, although there's nothing in 't.
> — *Chatterton.*

131. The **hyphen** (-) is used (1) at the close of a syllable that ends a line when the remaining part of the word must be carried to the next line; (2) to join the parts of compound words.

132. The **ditto marks** ('') are used to avoid the repetition of the word or expression directly above them.

133. The **underscore** is a line drawn under words in manuscript or copy to give them special emphasis, showing that they are to be printed in Italic or capitals, one line denoting Italic, two lines denoting small capitals, and three lines large capitals.

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SHOW-CARD DESIGN AND ORNAMENT

(PART 1)

INTRODUCTION

1. Application of Design to Show-Card Writing. Designing, as applied to show-card writing, includes many forms of treatment, and therefore covers a broad field of study. It has its beginning when the letterer, in the slightest degree, departs from a straight line in the arrangement of his inscription, or from a perfectly plain background on which he is to place an inscription. It consists of a number of general rules and established forms that serve as a foundation for the building of new and original ideas. Unless the show-card writer possesses some knowledge of the subject of design, his ability is limited to a mere knowledge of the proper formation of letters and their arrangement into words.

Designing will ever be an art that, aside from general fundamental rules, involves the faculty of the artist for producing original conceptions and combinations. In its highest and most classical form the character of its composition follows the style of some recognized historic period or school of architecture. The show-card writer's requirements however are seldom of so classical a nature. Therefore, in the following pages, only the elementary composition of designing is considered. Originality must be developed by the student, for it is impossible for a teacher to impart knowledge to a student that will aid him after entering on this ground.

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2. Ornament.—The subject of **ornament** likewise is treated from a practical standpoint, in order that the instruction may be of the most profitable nature to the beginner. Were we to prescribe certain styles of ornament to be used exclusively on each particular kind of work, the student would soon find himself relying on the ability of others rather than on his own. The instruction, for this reason, treats on the various styles of ornament, and the forms best adapted to the card-writer's requirements. The student must then learn to make a practical application of these styles by suiting them to his requirements.

ELEMENTS OF DESIGN

SIMPLE FIGURES

3. Lines and Curves.—Aside from a straight line, a curved line may be said to be the first step in designing. There are, however, several ways of placing letters on a straight line; these may be vertical, inclined to the right or left, or they may radiate from a point above or below the line, as explained in *Show-Card Writing*, and shown in Plate, Title: Elementary Lines.

4. A **curved line,** or a **curve,** is a line no part of which is straight; it may be imagined to be formed by the bending of a straight line. Any portion of a curve is called an arc.

5. A **circular arc** is any part of a circumference. Circular arcs having the same center, but different radii, are called **parallel arcs.** They are inside one another. They are also called concentric, which means with the same center.

6. When three words or lines of letters of suitable length are used in an inscription, the card writer often so arranges them that the top and bottom lines of letters are made to stand on curved lines. The center line being

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straight and the top and bottom lines curved in opposite directions away from the center line, as shown in Fig. 1.

To draw concentric lines, the letterer usually relies on the following simple method: First ascertain the exact center of the card; make a small loop in a piece of hemp twine, sufficiently large to admit of passing the point of a lead



FIG. 1

pencil through it; then, from a point on the lower part of the card as a center, describe an arc, using the finger to hold the string in place. Let the string slip beneath the finger in order to draw several parallel curves. Letters are placed on a plain curve either vertically or on lines radiating from a point called the focus.

7. A **circle** is a closed figure, all points of whose outline are at the same distance from a point within called the *center*, Fig. 2. The term circle is applied both to the curved outline of the figure and to the space enclosed by it; but the curved outline is more commonly called the *circumference* of the circle.

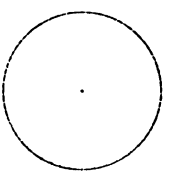


FIG. 2

8. Radius and Diameter. — The distance from the center of a circle to any point on the circumference is called the **radius** of the circle.

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A line through the center of a circle, and having its ends on the circumference, is called a **diameter.** In Fig. 3, O is the center of the circle, OB, OD, OA, and OC are radii, AB and CD are diameters.

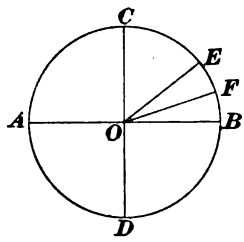


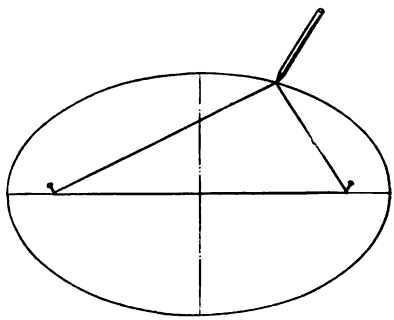
FIG. 3

Every diameter is equal to two radii, and divides the circle into two equal parts, or *semicircles*, and the circumference into two *semi-circumferences.*

Two diameters perpendicular to each other, as AB and CD, divide the circumference into four equal parts called *quadrants.*

THE ELLIPSE

9. Methods of Describing an Ellipse.—There are many ways of making, or describing, an **ellipse,** some of which are quite complicated. For designing purposes, exclusive of architectural work, a knowledge of two or three methods will serve every purpose. The simplest method is by means of two tacks and a string. Draw a horizontal line and erect a perpendicular bisecting it; point off on the horizontal line the length of ellipse desired, proceeding from the perpendicular equal distances to the right and left; divide the horizontal line, from these points to the vertical, into four equal parts; fix tacks on the third point from the vertical on either side; tie a string around both tacks, and fasten the ends together at one of the points farthest from the vertical on the horizontal line; place lead pencil inside and follow around, and a perfect ellipse will be the result, as shown in Fig. 4. The ellipse may be elongated by moving the tacks


FIG. 4

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farther away from the vertical, or it may be widened by moving the tacks closer to the vertical.

10. To draw the ellipse shown in Fig. 5, construct two squares and draw lines from the corners intersecting in the center of each square; from this point of intersection, describe arcs, with compass, from *a* to *b*; from the points *c*, describe upper and lower lines from *a* to *a* and *b* to *b*.

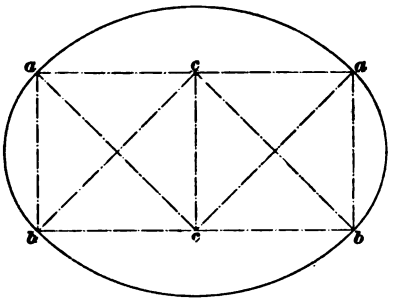


FIG. 5

11. Another simple method of constructing the ellipse is as follows: Describe two tangent circles, such that the sum of their diameters shall represent the length of the ellipse and draw a horizontal line through the centers of both circles, as in Fig. 6; divide each semicircle into three equal parts, as at *a*, *a*, *a*, *a*, and draw a line from each dividing point through the center of each circle, meeting at the points *b*; from these points describe curves from *a* to *a*, top and bottom, and the resulting figure will be an approximate ellipse. The ellipse is sometimes spoken of as an *oval*.

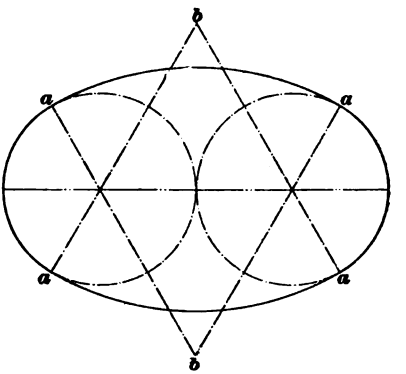


FIG. 6

As applied to an ellipse the word oval is a misnomer. The word oval comes from the Latin word *ovum*, meaning an egg; the shape of the oval, then, is that of the outline of an egg. To speak of an egg-shaped oval, therefore, is an absurdity, and no more sensible than to speak of a circle as a round circle.

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THE PANEL

ITS USE IN DESIGNING

12. The Rectangle.—The elaborate panel has its beginning in the plain figure called a **rectangle,** shown in Fig. 7, a four-sided figure having only right angles; a right-angled parallelogram. From this beginning, lines are added until the panel becomes a work of art. It is not essential that this growth be considered step by step, but every detail that marks the transition from the rectangle to the elaborate panel finally used as a design will be contained in the examples given.

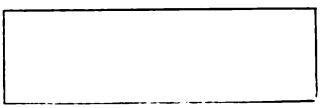


FIG. 7

13. Panel Ends.—We will first call attention to the methods of finishing the end of the panel. Fig. 8 (*a*) shows a perfectly plain panel and its plain outline; (*b*) shows a

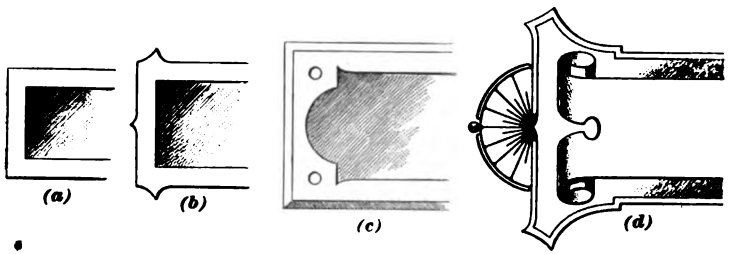


FIG. 8

plain panel, the outside of which is slightly ornamental; (*c*) represents an ornamental inner panel, while the outside is perfectly plain; (*d*) is an example of an ornamental outline, with the ends of the inner panel finished as a scroll, or in imitation of a ribbon.

14. Combination Panels.—Two panels of entirely different shape and character are often used in designing; the one in the foreground is made to bear the inscription,

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while that in the background is given less prominence. In Fig. 9 (*a*), a diamond-shaped panel is used as the one on which the inscription should be placed; (*b*) represents

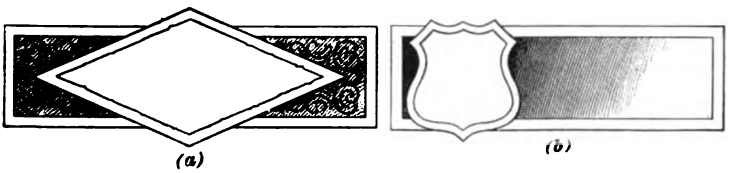


FIG. 9

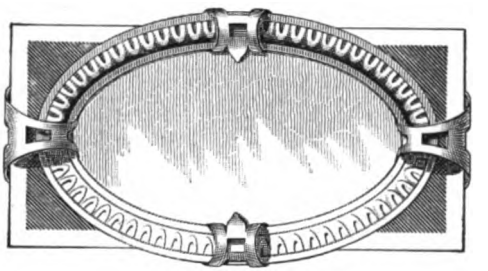


FIG. 10



FIG. 11

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the panel on which the body of the lettering should be placed, while the shield or upper panel of this design may also be used for a trade mark, price mark, or other purpose. In dealing with the panel for designing purposes, the nature and importance of the inscription must be considered. The interior panel may be made extremely ornamental, as shown in Fig. 10, or the reverse may obtain, and the entire attention may be given to elaborating the surroundings of the panel, as in Fig. 11, which illustrates a plain panel surrounded by an ornamental design.

15. Part Panels.—Another form of panel is that which is combined with some other design, in which the panel is not in the foreground. When the panel is left unfinished on one end, as in Fig. 12, it is known as a **part panel** and many beautiful effects can be produced by its use. In this



FIG. 12

style of panel the damask principle may be used, the panel being blended into the ground by using the lettering brush or by stippling with the end of a stiff hair brush. The lettering is also blended; the extreme of light color is thus contrasted against the darkest part of the panel, and the dark lettering is continued on the light ground outside of the panel. This principle illustrates one of the essential elements in designing; namely, to make the strongest lights come directly in contact with the darkest shades. If several shades of equal strength are combined in a design, the tendency is to weaken the general effect.

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FIG. 14



FIG. 15

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16. Rococo Panels.—A panel much used by the designer of lettering inscriptions is one that may be made to fit any irregular space; it may be made to correspond in the general arrangement and design of its ends, thus making a balanced design, or, it may be made without regard to uniformity. This is known as the **rococo panel.** It is especially useful to the show-card writer, being easily and quickly constructed; its outline is made with one continuous brush stroke. Fig. 13 shows this style of panel. Its unlimited application rests with the versatility of the letterer.

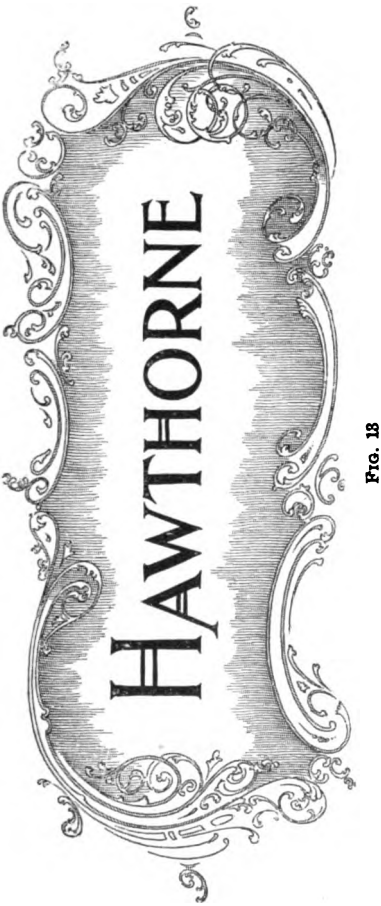


FIG. 13

17. Relief-Scroll Panels.—In Fig. 14 is shown a panel that serves much the same purpose as the foregoing. This panel, known as the **relief-scroll panel,** is often so elaborate in design and composition that the entire inscription can be placed within its outlines. The relief scroll is based on the natural form of the acanthus leaf, but it is idealized into a great variety of forms. In the following few suggestions, Fig. 15, the elements of the relief scroll are given. Arrange these in a relief design, introducing the leaf and other features where they properly belong. The student should not expect to be able to construct a relief ornament

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and shade it properly without considerable practice. Graceful curves are an important element in the construction of this ornament, and, in fact, in all freehand ornamentation. Therefore, one who possesses the ability to draw symmetrical curves is better qualified to execute the relief ornament, which is considered to be the most difficult of all styles to master.

RIBBONS

18. The Several Forms of the Ribbon. — The ribbon is used in many forms, and can be made to suit almost any style of inscription by folding or extending. When folded, the part representing the back of the ribbon is called the *return*, and must be shown by color or shading. The ribbon is made either in a regular curve or with irregular and broken edges. Fig. 16 shows the ribbon in some of its many forms; the names of its component parts are: *a*, the bow; *b*, the broken band; *c*, the regular band; *d*, the returning band; *e*, the streamer; and *f*, the roll.

19. The ribbon is used also in a square or geometrical form, shown in Fig. 17, in which case the graceful and natural wave does not enter. This form of ribbon is chiefly employed in conventional or set designs.

20. The most graceful and symmetrical design of the ribbon is in the form of the double ogee curve; when so used both ends must be made precisely the same in outline. The fold can also be made in the middle of the ogee, as shown in Fig. 18, without distorting its symmetrical effect, but rather giving it ease and grace, which should always be the aim of the designer.

21. Shading the Ribbon. — To make the shading of a ribbon appear natural, always observe the natural law of light and shade. If the light strikes on one part of the ribbon, the opposite side corresponding with it must necessarily be in shadow.

The study of light and shade is the first requirement in

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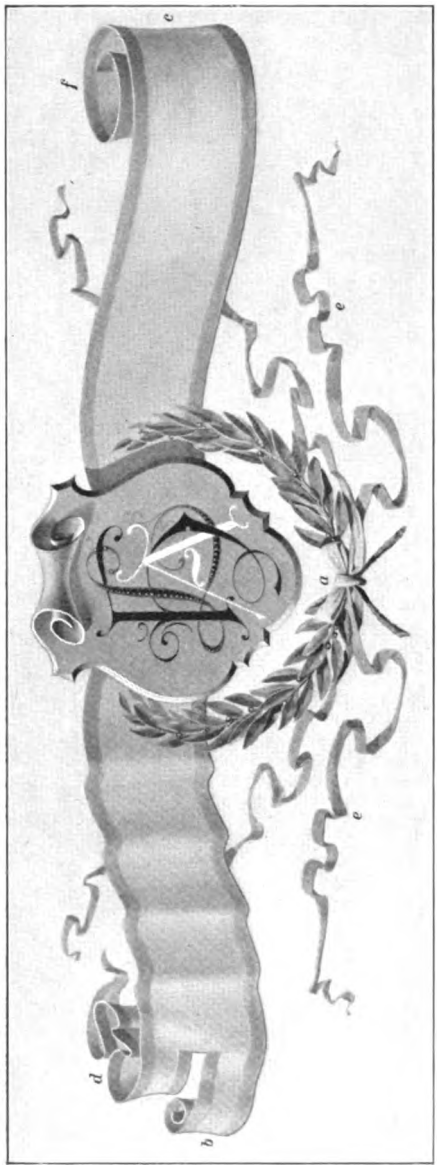


Fig. 16

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designing, and has been considered with reference to individual letters in *Show-Card Writing*. In designing, as in drawing from nature, strict adherence to this law is absolutely necessary; the slightest disregard of it is noticeable to the skilled



FIG. 17

eye. We have seen the advantage of shading single letters to the left, and it is well to practice the shading of designs on the left also, in order to avoid such mistakes as are likely



FIG. 18

to occur by showing a shade on two opposite sides of an object or of several objects when they are combined in one design.

22. Reflected Light.—In the shading of ribbons or any rounded object, the principle of the **reflected light** must be observed. By it is shown the edge or line which, without the observance of the principle, would be lost where the darkest shaded parts come together. Fig. 19 shows this principle of reflected light, the greatest strength of the shade being somewhat removed from the extreme edge of the object, as at *a*, while the shadow cast by the object itself is strongest against the edge at *b*.

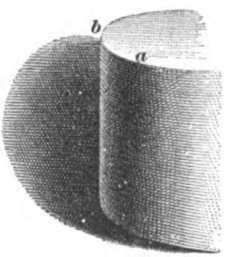


FIG. 19

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PRACTICAL DESIGNING

INSCRIPTION DESIGNING

23. How to Arrange an Inscription. — A show-card writer is confronted with all kinds of combinations of words in inscriptions. It should be one of the chief ends of his education in lettering to be able to fit the inscription to any required size. He should also possess a comprehensive knowledge of the almost unlimited forms of arrangement that make it possible to design the card, so that it will be neat and artistic as well as legible. To do this it is necessary that the words of greatest importance should be most conspicuously brought out in the inscription. When this is accomplished, the desired end in show-card writing has been attained.

24. Straight-Line Arrangement. — There are two general methods of arranging the wording on a show card. If there is a considerable amount of matter, it may be lettered in a uniform style of capitals and lower case in the same form as printed matter, or it may be arranged in the form known as the display ad, discussed under Art. **25.** The straight-line inscription may be made of capitals throughout, and it may not be necessary always to follow the printer's rule of beginning all lines at the left margin; sentences may end at any point. The first few words, if especially important, and the final line also, may be placed in the center of the card without detriment to the appearance of either inscription or design.

25. Display Arrangement. — In this method of designing the inscription, first draw a light vertical line through the center of the card and place the lettering equally on either side of it. In the display ad, several lines may be occupied without giving any special consideration to uniformity in the style of the alphabet selected, or the size of

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letter used, so far as their relations to the appearance of the work are concerned. The vertical line should be drawn through the center of the card in order to guide the letterer in placing a word exactly in the center. This is accomplished by counting the number of letters in the word, or, if more than one word occurs on a line, by counting also the spaces between the words, allowing the width of one letter for each space, and balancing the total number of letters and spaces



FIG. 20

equally on either side of the vertical line, as shown in Fig. 20.

This method is also used when the inscription is composed of words that may be suitably arranged in curved lines. These are made to balance by observing the center vertical line, as shown in Fig. 21. The space between the curved lines should be equal on either side of the central vertical.

The proper selection of various styles of freehand letters is essential to the speed of the show-card letterer. If letters consisting of rounded strokes be selected, they may be

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executed much quicker than letters having many angles. For example, the third line of Fig. 20 is in the style known as Full Block; it is a letter seldom used by card writers, because not quickly made. While this is true in regard to



FIG. 21

letters, it is likewise true in regard to the studied arrangement of the lines of an inscription. An elaborate design may be used when the occasion requires, but to save the extra amount of labor and time necessarily spent in making



FIG. 22

an accurately balanced design is greatly to the advantage of the card writer and his income. He therefore resorts to the following method, when the wording is of such a nature as to permit of the use of the freehand arrangement:

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26. Freehand Arrangement. — Fig. 22 illustrates the style we have chosen to call the freehand arrangement composed of straight lines only. This style requires no observance of a center balancing line. It is necessary, however, that due regard be paid to a uniform margin line for beginning and ending words, also that the first and last lines of the inscription be at equal distances from the top and bottom edges of the card respectively. The expert show-card writer never marks out the letters for this arrangement.



FIG. 23

27. Freehand Curved Lines. — The freehand arrangement is not confined to straight lines, but the inscription may also be constructed entirely of curves, in which case it is only necessary to balance the inscription equally in the center of the card by simply giving heed to the uniformity in width of margin. Fig. 23 shows an example of the style of curves used in this arrangement. It is not advisable, however, always to use curves throughout an inscription. A combination of straight lines and curves gives the same results and avoids the confusion and irregularity in general effect that arises from too many curves.

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LOCATION OF INSCRIPTION

28. A Common Error. — The beginner is usually of the opinion that the entire space on the card should be covered with letters. This, however, is not the purpose of the show card. The inscription is never of such a nature as to require letters so large as will not permit of a liberal margin. The observer is usually not more than 10 or 15 feet from the sign, and small letters may be easily read at this distance, especially if the letters be made clear and distinct in outline and in such styles as are most suitable to the inscription. Our leading show-card writers carry this idea almost to its extreme limit without impairing the appearance of the card

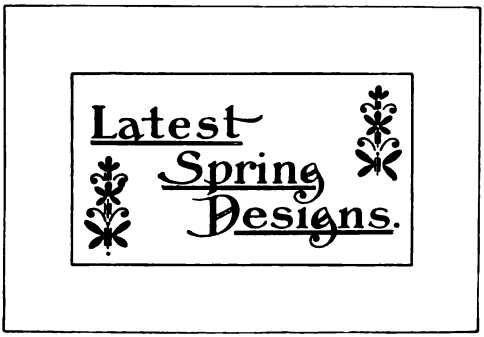


FIG. 24

or depreciating its value as a show card. We would, therefore, urge on students the imperative demand for neatness in their work, and the necessity for margins on the card sufficient to allow a small space within the stripe. The stripe should be made at least $1\frac{1}{2}$ inches from the edge of the card. Fig. 24 shows the comparative location of an inscription composed of two or three words.

29. An Emphatic Word. — If an important single word requiring special prominence occurs in the inscription, as, for example, the name of the maker or the name of an article, the word may easily be made prominent, while at the same

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time the general effect of keeping the body of the inscription the desired distance from the edge of the card may still be preserved.

Fig. 25 illustrates this style of design. The fine-line stripe may surround the design, being omitted only when it would otherwise come in contact with the lettering; or, the stripe may be merely suggested in the upper left- and lower right-hand corners of the design—according to the nature of the inscription.

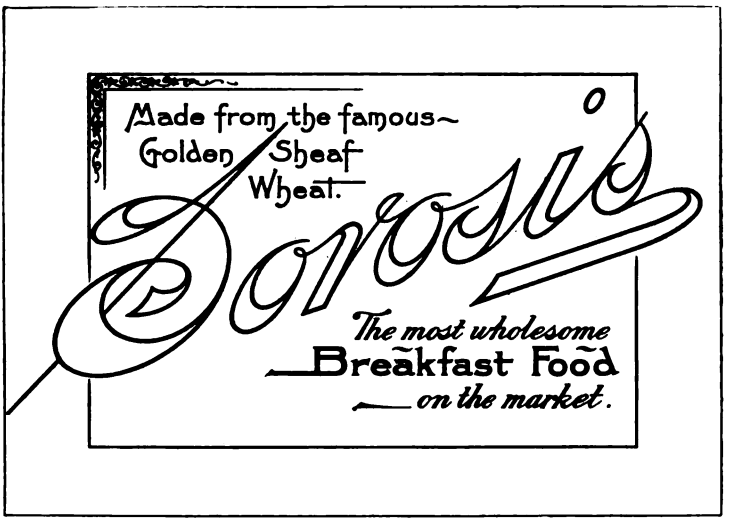


FIG. 25

30. Diverse Treatment. — It often happens that a number of words in the inscription need to be given special prominence, while a large portion of the matter is purely descriptive and therefore may be put in one style of small letters. With this kind of inscription, the letterer may give the words the form of a design by embellishing the principal lines of letters, or he may prepare his sign with no attempt at artistic designing, using plain letters only. Fig. 26 shows two designs bearing the same inscription: (*a*) the plain lettered sign, and (*b*) the inscription arranged in the form of a design.

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In the latter case, the strong contrast of the black ground and the white cut-in letters repays the writer for the extra time required in thus treating the inscription.



(a) (b)

FIG. 26

31. Selection of Alphabets.—The selection of the most appropriate style of letter to be used is a subject that should be given careful consideration. The letterer should have the various styles of letters so fixed in his mind that when given an inscription to design he may be able to give to every word the particular style of letter best adapted to its length, to the combination of its letters, and to its relation to the other lines of the inscription. This the letterer cannot hope to do until he has had considerable practice and long experience in lettering. To provide him with those styles of letters most commonly used is the purpose of the plates of alphabets to be drawn and sent in to the Schools for correction. In the following alphabets, however, styles less frequently used are given. A student who has become proficient and has ability to draw the regular plates of the Course will experience no difficulty in executing any of these added styles. Practice these alphabets during your leisure moments, and in a short time you

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FULL BLOCK

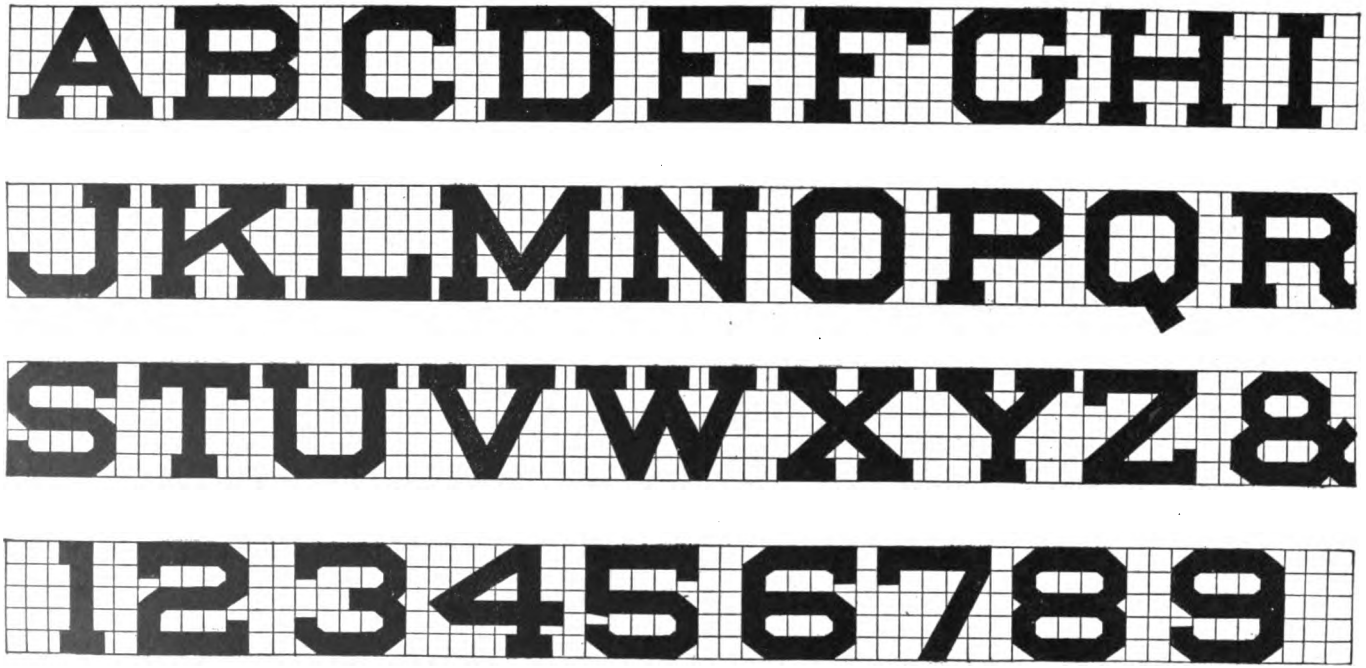


FIG. 27

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HALF BLOCK

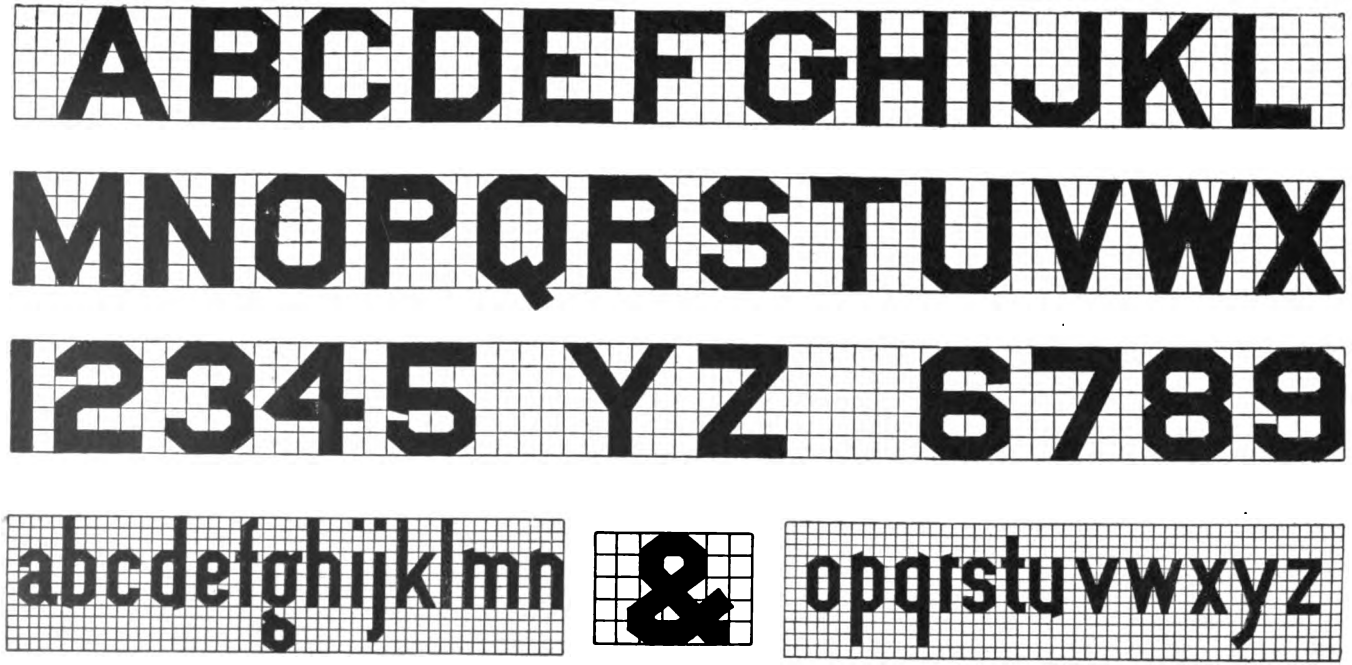


FIG. 28

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will find that you have memorized the details of construction in every letter of the various alphabets now in use. These plates will be found valuable for reference purposes, and, for this reason, they should be kept close at hand when the student is designing.

SUPPLEMENTARY ALPHABETS

32. Full Block.—This style of letter is suitable for headings, or for a short single word. Perhaps no style of letter is so little used as this, and yet the card writer, to be thoroughly prepared to meet every requirement, should at least possess a knowledge of the construction of this letter. By following the few general rules given, the Full Block letter may be made freehand. First, note that the width of the letters generally is equal to their height; also, that the stroke and the space between horizontal strokes are equal. The length of the spur is equal to one-half the width of the stroke. The inside and outside bevels should be parallel and the distance separating them should be the same as that given to the width of the stroke. The bevels begin one-fourth the width of the stroke above or below the horizontal and reach to the vertical, thus avoiding too great an angle in the construction of the letter. By always observing these few rules, the letterer will find it unnecessary to use ruled lines for Full Block letters, except when absolute accuracy is required.

33. Half Block.—This style of letter, like the Full Block, is mechanical and composed of many angles; it is, therefore, seldom used. Its practical application is confined mostly to that feature of designing known as *cutting in*. While a round letter may be made more quickly than any other style when lettering in the ordinary way, the angular letter with its many bevels is made with greater rapidity when cut in. The card writer

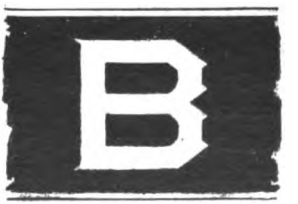


FIG. 29

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may add spurs to the corners of the Half Block, thereby relieving the letter of its severe plainness; when so relieved, it is classified as Antique Half Block. Fig. 29 shows how these spurs are added to the side bevels as well as to the corners of vertical strokes.

34. Antique Egyptian (Light). — This style of letter, shown in Fig. 30, is an extreme light-face treatment of the normal Antique Egyptian letter. It is especially useful to the show-card writer when the inscription calls for a small neat letter on a black or colored card. No style of letter answers such a purpose so admirably as this. Great care must be given to its execution, in order that the proper uniform width may be maintained in the stroke, that the spurs may be made small and sharp-pointed; also, that the curved strokes may be made symmetrical by merging the rounded part gracefully into the horizontal stroke. The student will find it necessary to devote considerable time to the practice of this alphabet before he is able to use it to advantage in show-card writing. Few styles of letters are subject to modifications in so many points as this. The alphabet entitled Eccentric Egyptian is so closely allied to this style that the student is not required to prepare this one as a lesson to be sent in for correction. The corrections made on the Eccentric Egyptian plate will also apply, in a general way, to the errors usually made in this plate by a beginner.

35. Old English. — The need is occasionally felt by the card writer for a style of letter that will serve the purpose of a heading or give variety to the inscription. The Old English letter, shown in Fig. 31, is an excellent one for such purposes, because of its ornamental character, and also on account of the simplicity of its formation. The letter is composed of crescents, cymas, and straight lines. It is a letter that may be easily memorized and one that may be made with great rapidity. The Old English alphabet is capable of the most beautiful effects in color treatment. The capital may be highly illuminated by paneling or ornamenting, while the balance of the line, or the lower-case letters, may be

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ANTIQUE EGYPTIAN, (Light.)



FIG. 30

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Engrossing



FIG. 32

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blended and shaded by a great variety of methods. This, however, requires time and study, and card writers are generally satisfied to include this among the list of styles for occasional use only. In order that the writer may acquire versatility in inscription designing, we recommend that he give much practice to this style of letter and prepare himself to execute the capitals and lower-case letters by a careful study of each letter until he finds it unnecessary to refer to the copy.

It is not necessary to dwell on the great economy in time gained from a perfect familiarity with the details of the formation of every alphabet used. The letterer should experience no delay in his practical work by being compelled to refer to the printed copy. We suggest, however, that this knowledge cannot be obtained without constant practice.

36. Engrossing. — These alphabets are known as Rund Schrift (Round Script), or round writing, and are illustrated by means of Fig. 32. They are especially adapted to the automatic shading pen. The letters are made up of vertical strokes, cymas, and crescents. The vertical strokes are cut off on an angle of 45°, showing the natural incline of the



FIG. 33

pen when forming this style of letter. The pen is maintained in the same uniform position throughout the alphabet. By referring to the first letter *A*, the right and left crescent is seen, also the point where the maximum thickness of the stroke occurs. The crescent is reduced to a fine line, and this is approximately on an angle of 45°.

The heavy line of the letter, made by the grooved part of the pen, should always be to the right side of the stroke; the shade and heavy lines are drawn with one stroke of the pen. In making this letter, draw all strokes by beginning at the top and drawing the pen downwards. It requires but little

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practice with the pen in order to bear on it with a firm, even pressure that will produce an unbroken stroke. Special inks, of several colors, are prepared for these shading pens, and so mixed as to give a transparent shade. Fig. 33 shows the style of pen used; also, the angle at which the pen is inclined.

37. Shippers' Box Marking. — While this style of letter, as shown in Fig. 34, is known as a box-marking style, it is nevertheless a convenient letter for use in card writing. This letter may be made with great speed. The stroke, although shaded, is made with one downward movement of the brush, especially in the lower-case letters. Some of the capitals require two strokes of the brush when making the shaded part. This style of letter inclines about 30° to the left of the vertical. The right outline of the stroke follows this incline, while the left outline, beginning at the top with a fine line, swells into an ogee curve, giving the stroke its maximum width, one-fourth the height of the letter from the base line. The chief characteristic of this alphabet lies in the graceful curves that form the details of the letters.

38. French Roman (Light). — Included in the drawing plates is the French Roman, also shown in Fig. 35, the normal letter of this style, and therefore the prototype of the light-face letter. This alphabet is an eccentric form of letter, and like the Antique Egyptian (Light) is especially used on a black or colored card. The letter when used on a dark card is usually white, and for this reason an artistic light-face letter is chosen for the purpose. This letter is subject to greater modification than is shown in the copy. The lower-case letters of the normal alphabet are used with this letter, but should be greatly reduced in the stroke in order that perfect proportion may exist when they are combined in the form of an inscription. We advise the student to study this alphabet in connection with the normal, that he may be better able to compare the details of both styles and see wherein they differ. When constructing this letter, it is essential that all spurs be made needle-pointed and that a

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Shippers' Box Marking



FIG. 34

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FRENCH ROMAN (Light)



FIG. 35

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Gothic



FIG. 36

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uniform width be given to the stroke; also, that the light line be made one-third the width of the stroke.

39. Gothic. — This style of alphabet, see Fig. 36, was created during the closing centuries of the Medieval period, and is associated historically, as well as in its outline, with the ogival, or pointed arch, which at this time existed in the Gothic architecture. For illuminated capitals there is no alphabet that gives so classical a touch to a design as the Gothic, although Old English is often used for this purpose. But the elements of construction in this style of letter better fits it to the panel, in which illuminated capitals are often placed. Gothic is so seldom used in card writing that it would be necessary for the letterer always to have the plate before him for reference when constructing a Gothic inscription.

INDEXES

40. Method of Construction. — Aside from the knowledge of alphabets, nothing is so important in show-card work as the index hand. For directing the attention to some

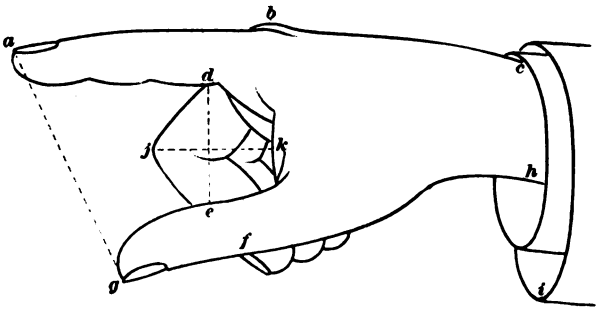


FIG. 37

specialty, or the customer to some department, the index is indispensable. It is obvious, therefore, that the card writer should thoroughly understand the principles on which it is constructed. The rule by which the index is proportioned is so simple that when once understood the student need never experience any difficulty in laying out a right or left index from memory.

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In Fig. 37 are shown the points of construction and their proper location, by which an index of any size may be drawn. The distance from *a*, or the end of the forefinger nail, to *b*, the center of the knuckle, is equal to that from *b* to *c* and from *a* to *g*; also, to that from *i* to the top of the coat sleeve. The distance from *d* to *e* is equal to that from *j* to *k*, *g* to *f*, *c* to *h*, and *h* to *i*. To locate these points properly, the student should draw a horizontal line tangent to *b*. By means of this line the points *a* and *c* may then be located, as they are at equal distances below this line and also equidistant from point *b*. The points *a* and *c* being found, it is easy to draw the curves of the top of the finger and the back of the hand. It is necessary to keep in mind the incline of the line from *a* to *g*, which should be at an angle of 25°. The width of the finger at *d* and the thumb at *e* are equal, and one-half of that from *d* to *e*.

With these measurements fixed in the mind, the outline of a perfectly proportioned index may always be constructed from memory. Fig. 38 shows the proper location of the shading in the index. In order that the hand may appear in relief, strong shades should be made where these are shown in the figures; otherwise, the index will appear flat and lacking in strength. The shading will also serve as a guide when painting the index in natural colors.

THE EYE

41. Drawing the Eye. — Nothing so attracts attention as the human eye. It has been said that "the eye is the window of the soul." But the show-card writer can make this the soul of the window if the drawing and harmony of coloring be of such a character as to cause a striking similarity to exist between the natural and the artificial. If the student desires to engage in show-card writing as a profession and to solicit the patronage of tradesmen generally, he should be able to design every principal feature used in the different trades, or by merchants. The eye, spectacles, shoes, teeth, mortar, horseshoe, cigar, fish, bird, etc. are

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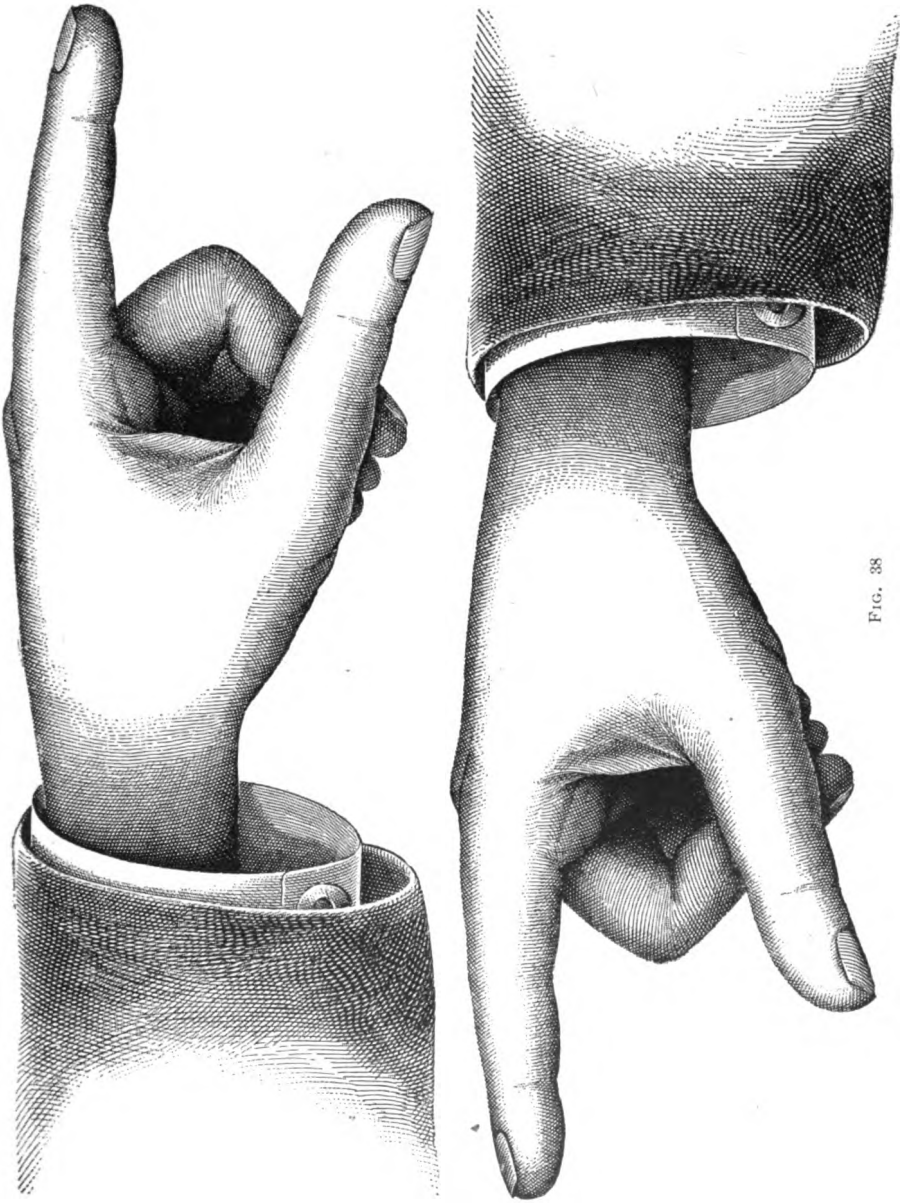


FIG. 38

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among the most common things that a card writer should be capable of drawing and painting without reference to any copy. In Fig. 39 an outline sketch of the eye is given, showing the proper proportions and location of the several details. The length of the eye, or the distance from *c* to *d*, is twice the width, or the distance from *a* to *b*. The color disk *e*, or *cornea*, of the eye should be drawn so as to be tangent to the lower lid, and should extend somewhat underneath the upper lid. The diameter of the pupil *f* should be a little more than one-third that of the cornea, although this is not arbitrary, as the pupil is subject to great variation when acted on by light. The white surface on either side of the cornea *j*, *j*, known as the *outer canthus*, should be equal in area. The small, partly enclosed portion *d* is known as the *inner canthus*. The reflected light *g*, or

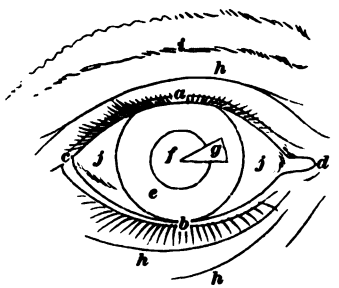


FIG. 39

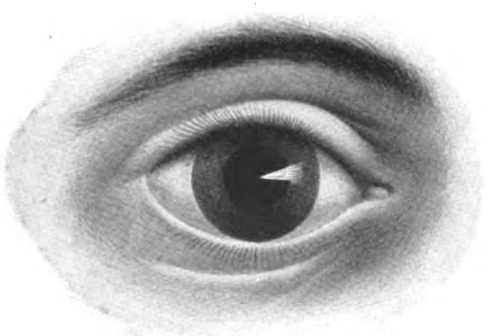


FIG. 40

iris, is usually made wedge-shaped; it may, however, be made rectangular with small points or rays on either edge. The upper lid is marked by the line *h*, while the marks *h*, *h* below the eye represent the location of wrinkles often seen in the

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markings of the eye. The proper length and location of the eyebrow is seen at *i*. With these few guide lines, the student should experience no difficulty in constructing a properly proportioned eye. In Fig. 40 the eye is shown fully shaded.

42. Coloring the Eye. — After tinting the entire portion surrounding the eye a flesh color, blend this into the background so as to avoid sharp edges of color. The shading of the eyelids, wrinkles, and eyebrows should then be completed. Burnt sienna, black, and blue are used for this purpose. The eyeball, or white of the eye, should then be laid in. Make this a bluish white and shade where the upper lid would cause a shadow to naturally fall, using blue and black for coloring. The inner canthus should be tinted with red. The cornea may be a blue, black, or brown, with the strongest shades above and below the pupil, blending this in lines radiating from the center of the pupil. The pupil should invariably be black and glossy; the iris should be clear white. After the eye has been otherwise completed, the eyelashes may be penciled on, as shown in Figs. 39 and 40; also, the penciling of the eyebrows and other retouching done in a manner that will give clearness and artistic finish to the work.

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SHOW-CARD DESIGN AND ORNAMENT

(PART 2)

INTRODUCTION

1. Value of Examples. — Every workman, especially in the art branches of industry, realizes the necessity for examples of practical treatment that will aid him in designing. We are told that Shakespeare had no teacher; that is to say, that his style was that of a master. Yet, it is true also that he possessed the broadest knowledge of the achievements of others. For similar reasons, a show-card writer cannot attain a thorough mastery of his art unless he is familiar with every form of designing ordinarily employed. He may then rise above the common level of the plagiarist and be able to create or compose practical designs suitable to his requirements. Such should be the aim of every student. It is the man with original ideas who is always in demand.

In the following pages we have endeavored to furnish the student with material that will be suggestive in a valuable way, as well as give him instruction in the various forms of applied design. With a knowledge of these subjects a student should be fully prepared to execute any kind of designing and lettering likely to come within his province as a show-card writer.

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APPLIED DESIGN

FORMS USED IN CARD WRITING

2. Trade-Mark Designs. — In the preparation of a trade mark or emblem there is great opportunity for display of skill both in the general arrangement and in working out the details of the composition. In the example chosen, Fig. 1, the article advertised is a certain style and make of shoe that the manufacturer desires to set before the public as possessing merits peculiarly identified with his make. In the trade mark, therefore, lies an opportunity to present in symbols that which might be stated plainly in words, if the design and classical feature of the inscription arrangement were to be given no consideration. The design used for the example is purely on the heraldic order. The lion is used as symbolical of strength; the helmet is used to bear out the name of the shoe, Armor Plate, indicating protection, and the eagle is used to signify buoyancy. Embodied in the trade mark, therefore, are the chief qualifications of the manufacturer's product: strength, protection, and buoyancy.

The plain inscription of the design is made to fill the space, and such styles of letters are chosen as will best serve this purpose. The long stroke of the letter *M*, partly enclosing the trade mark, the added curved fine line enclosing the small letters, and the dash attached to the letter *s* (affording opportunity for variety in the lettering) all tend to make the design compact and easily read.

3. Permanent Designs. — One of the most practical features in show-card writing is the adoption of some set design for the card by which the public will soon learn to associate the card and its message with the firm or store using it.

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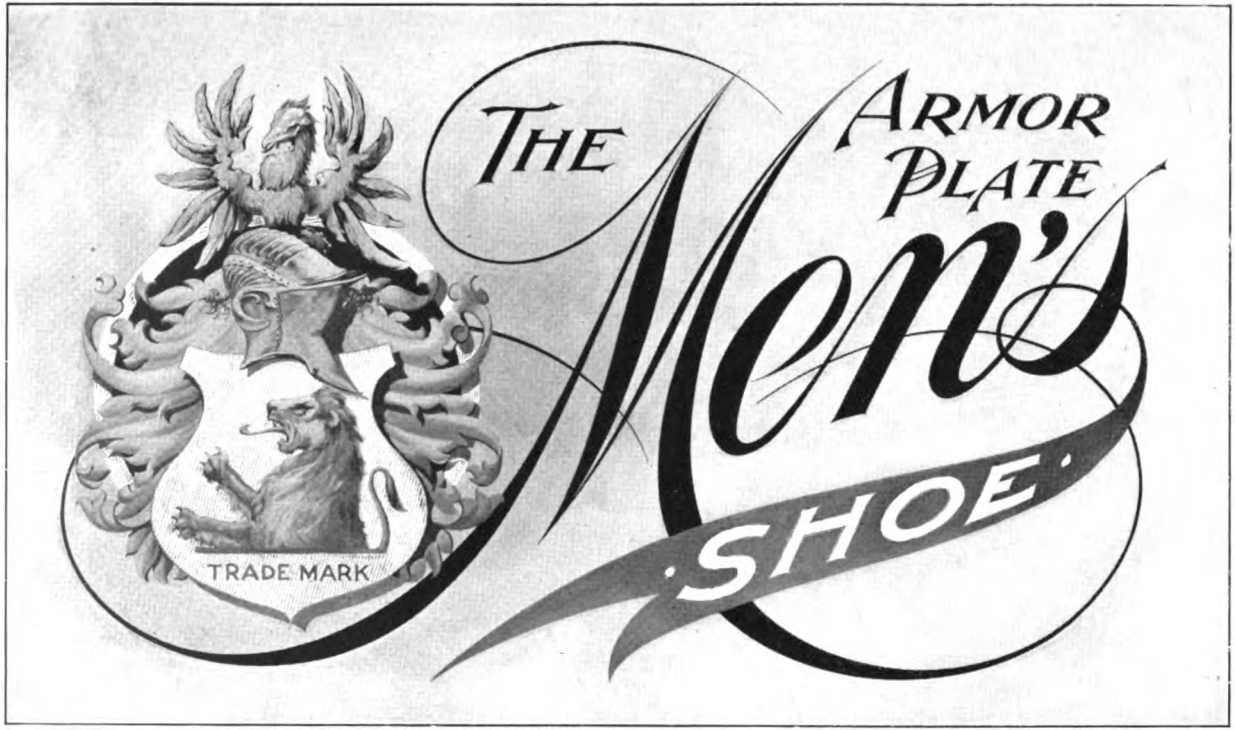


FIG. 1

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The design may be placed in one corner, leaving the balance of the card for advertising matter, as shown in Fig. 2. The design may be made on white paper and reproduced by the photoengraving process. The cards could then be printed. Any kind of press will answer. Another form of the permanent design is that used at the top and bottom of the narrow card, leaving the entire center of the card for advertising matter. This style of design is very popular. It not only forms an ornamental feature of the show-card, but likewise keeps the name of the firm constantly in the

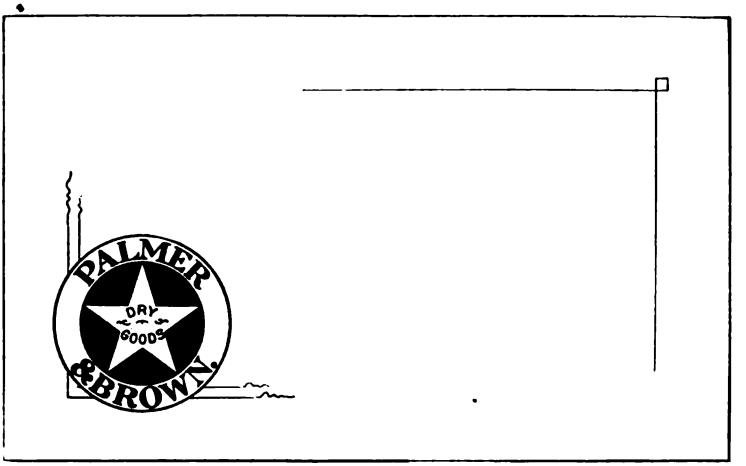


FIG. 2

public eye. Fig. 3 illustrates the manner in which this style of design is used. When such a design is employed, there should be no striping or other ornamentation on the card, for this would detract from its artistic effect. The lettering should be small and neat, occupying the center of the space and leaving a liberal margin both above and below it.

4. Illustrative Designing.—To give variety to a window display and break the monotony of a number of plain-lettered cards, the most attractive feature that may be used is the illustrative sketch. The use of this form of artistic designing is limited only by the originality of the show-card

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writer. Fig. 4 shows a simple application of this method of advertising in which the illustrating is of a witty character. To call special attention to the sale of some particular garment or other article, it is often necessary to illustrate in such manner as will impress the observer, either by the art, the ridiculousness, or the wit displayed.

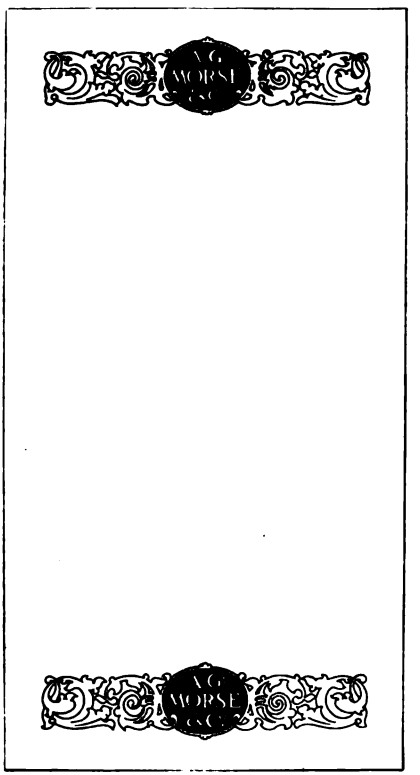


Fig. 3

There are always opportunities for displaying the ridiculous, and perhaps nothing is more

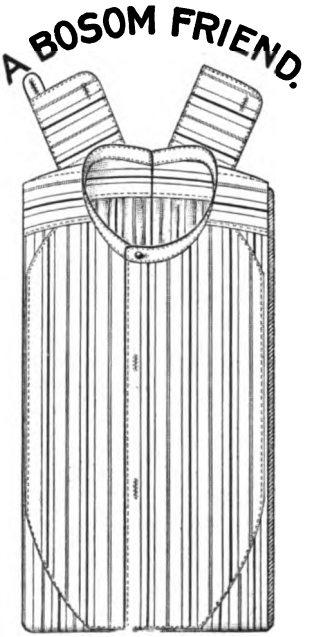


Fig. 4

effectual in attracting attention than this style of illustrating when well done. If this be accomplished by using such subjects as are common or well known, the greater will be the advertising value of the illustration. If the window display be made in the interest of the millinery department, such an illustration as that given in Fig. 5 could be used,

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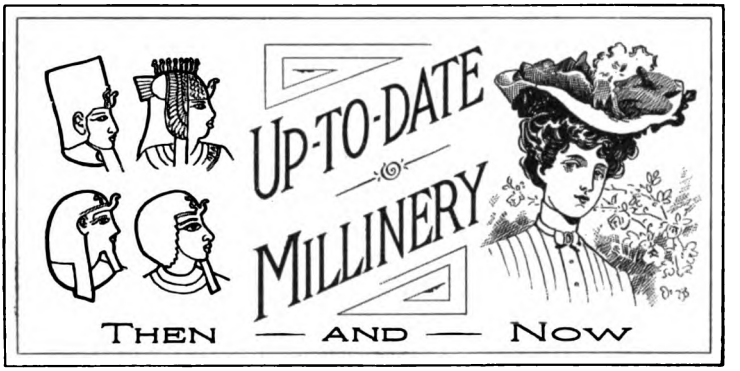


FIG. 5

showing the earliest known form of head gear in comparison with that used at present.

5. Figure Designs. — The human figure, used in a sketchy manner, is coming more and more into favor with the card writer and is made practical in several ways. It is not necessary that it should be colored, although it greatly improves the sketch to lay in the design with flat tints; that is, plain, even colors, without making any attempt at shading.

A figure design may be most ingeniously fitted to the inscription and be placed at one corner of the card; or, if the card be rectangular, a figure, such as a fashion plate, may be placed at either end of the card, arranged in vertical panels. These figures may then be colored to suit the



FIG. 6

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character of the sketch. If the sketch be light, a dark background for the figure may be used; if the figure be dark, a bronze or colored background should be chosen. Fig. 6 illustrates this style of design.

6. Figures in Relief. — A head may be sketched on a card, cut out to the outline, and fastened on the back of the card bearing the inscription, so that the head and bust will project above the card. This style of show-card can be



FIG. 7

made very artistic. To add to the attractiveness of the feature it may be put to practical use by employing it as a form. Stocks, neckties, fur boas, veils, gloves, fans, hats, etc. may be fitted to the sketch and many very pleasing effects produced.

Men's heads are likewise used, as shown in Fig. 7. To them may be attached several styles of neckties, the

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style of collar being outlined in the sketch. The heads may be projected far enough above the card to permit the



use of scarfs or ties, not so long, however, as to cover the inscription on the card.



FIG. 8

7. Cut-Out Designs. A further application of the art of designing leads us to consider the subject from another standpoint. There are numerous articles in almost every class of merchandise that may be prepared in the form of a sign. This may be accomplished by outlining the article and cutting it out. It may be shaded to represent more closely the object desired, and lettered by placing the inscription

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in some open space, or the lettering may cover the shaded parts. The shirt, shoe, lamp, stove, hat, and coat are a few of the many articles that may be cut out with good effect. There are also seasonable emblems in great variety that may be used for this purpose. Father Time, with his scythe, representing the closing year, and the little winged messenger representing the arrival of the new year; Santa Claus, as shown in Fig. 8, the time-honored emblem of Christmas; and the turkey during the Thanksgiving season, are among the more common figures that may be cut out and



FIG. 9

shaded either in black and white or in natural colors, as desired. It is always preferable for the shading to be done in such a manner as will bring out the object in strong relief, even though it be dark enough to require a white letter for the inscription. Fig. 9 shows the comparative strength of the shade and the markings necessary to represent the Thanksgiving turkey.

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COMPOSITION OF A DESIGN

NATURAL FORMS USED

8. Flowers. — Several varieties of flowers may be made quickly that greatly add to the appearance of a fancy show-card. To embellish the card with such material as will, with the fewest touches, produce the most artistic effects, is the desire of every writer. The design that requires much study on account of a great amount of detail is practically worthless in show-card writing. Such flowers, therefore, as the



FIG. 10

rose, carnation, daisy, primrose, violet, apple blossom, wild rose, etc. furnish the best material for floral ornament. Flowers are usually made a part of such designs as that shown in Fig. 10. In order that the floral piece may have a substantial and finished appearance, strong natural shades are employed, and these are varied in color to suit the harmony of the work.

9. Acorn and Oak Leaves. — Certain natural forms are especially adapted to ornamentation, such as the oak leaf and the acorn. In the furniture trade, if the article advertised be an oak piece, such an ornament could be ingeniously used in many ways, either within the inscription, suggested in one

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corner, or in opposite corners in the form of a border, as shown in Fig. 11. The design or suggestion should harmonize with the object with which it is associated.

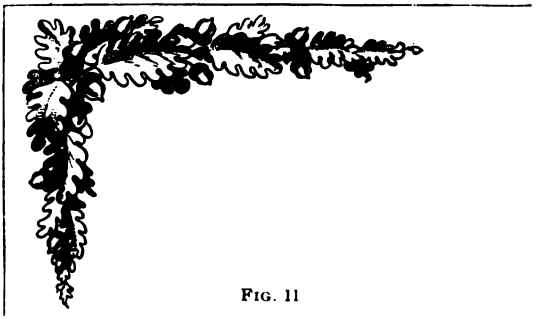


FIG. 11

10. Holly. — During the holiday season the show-card writer can make use of the holly for ornamental purposes. With a knowledge of the form of the leaf and the other details of a spray of holly, he should be able to arrange this in any form to suit his requirements. In Fig. 12 is given a



FIG. 12

spray of holly, showing the character of the leaf, location of the berries, etc.

11. Pine Cone. — The pine cone is used for ornamental purposes in various ways. It is produced with fewer brush

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marks than any other style of ornament, requiring no drawing before executing with the brush. It is used to fill an

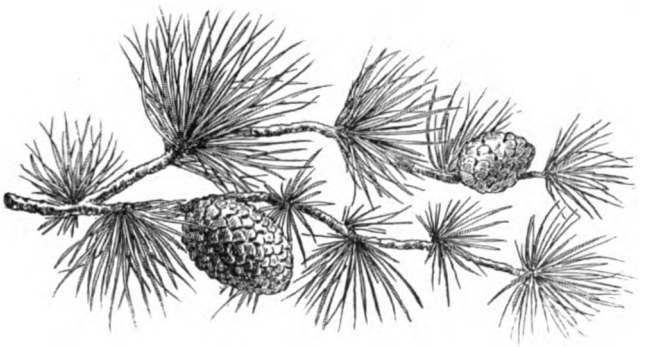


FIG. 13

open space in a design, or is located as a floral piece might be. In Fig. 13 is shown the pine cone with spray of pine.

12. Palm and Palm Branch. — The palm, on account of its graceful and artistic leaf, and the light and shade



FIG. 14

effects that may be produced by its use in ornament, is exceedingly valuable to the designer. The highly colored and artistic jardinière may also be utilized, and most

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beautiful ornamentation produced by their joint use with the expenditure of comparatively little work or time. In Fig. 14 is shown some of the natural positions of the leaves; also, the light and shade effects that make this plant valuable



FIG. 15

material to the designer. The *cycas* palm branch, on account of its symbolic significance, being used as an emblem of victory, joy, merit, or preeminence, is most common among the forms of ornament with which a card writer should be familiar, and he should be prepared to apply these when the occasion requires by a practical knowledge of their formation. Fig. 15 shows the cycas palm leaf.

ORNAMENT

VARIOUS STYLES AND APPLICATION

13. Corner Ornament. — The ornament, as applied to card writing, has its simplest beginning in the corner piece.

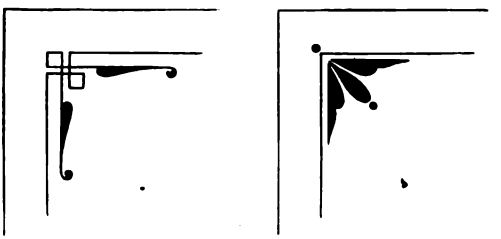


FIG. 16

There are many ways in which the ornamental enters into the arrangement of the stripe to give relief to the plain

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FIG. 17

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FIG. 18

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FIG. 19 (*a*)

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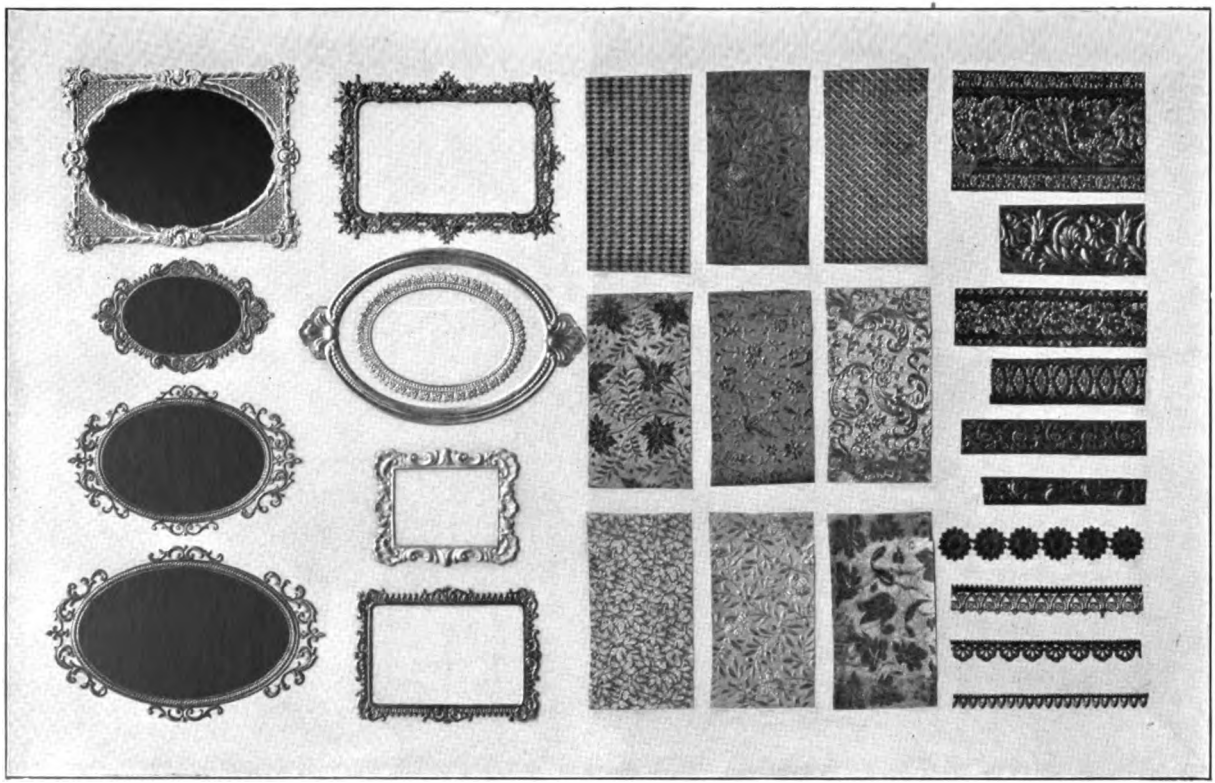


FIG. 19 (*b*)

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angular finish. It may be used in connection with the stripe or made independent of it, as shown in Fig. 16. By using a heavy stripe and fine line, the corner piece may be greatly elaborated. But, for all practical purposes, the simpler this is made, the more useful and effective is it in show-card writing. Among our leading card writers the metal and embossed paper corners have sprung into great popularity. The former are fastened on the card with small gimp tacks and are easily removed for further use. The embossed paper corners are glued on. In both cases they are made to represent a gilded ornament; the stripe is joined to the ornament as though it were a part of it; this may be of bronze to correspond with the corner, or it may be white, black, or made of some bright color.

In Fig. 17 is shown the metal corner, which is almost identical in appearance with the embossed paper corner. In Fig. 18 is shown the paper corner, also the elaborate center design, which is likewise of embossed paper. These paper designs are used as centerpieces, corner pieces, and also for price-mark panels. Fig. 19 (*a*) and (*b*) illustrate some of the designs furnished in embossed paper, also the manner in which these are applied. The dark panel is made by laying on the ellipse or panel where desired and marking around the inside with a lead pencil. India ink is then used to coat the surface overlapping the mark, and then, by pasting the design on the paper, a substantial price mark is produced.

Aside from the price marks shown, there are several styles of ornaments used for decorating. These are made of embossed gilt paper and are easily attached to the card. Some suggestions are given in the figure, showing their practical use. In Fig. 19 (*b*) also is shown a variety of embossed papers used for decorating purposes. These are furnished in gold and silver, and are especially useful for bevels, panels, etc. In the same figure is also shown a variety of embossed bands used for borders as well as for bevels.

14. Centerpiece Ornament. — Where the first line of an inscription is curved, a space between it and the second

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line is left, especially if the latter be a prominent line and extends across the card. It is necessary that this space should contain some form of ornament that will relieve its plainness and counterbalance the lower portion of the inscription. There are a great many styles of ornament that may be used for this purpose, but the simplest forms are always the most practical and will give added value to the inscription. It is not the purpose of ornament in card writing to make this so conspicuous as to attract special attention. The inscription is of paramount importance, and



FIG. 20

the ornamentation should be of secondary consideration. In Fig. 20 is given one style of ornament that may be elaborated to a very great extent by the addition of lines.

VARIOUS DESIGNS

15. Elliptical Designs. — In Fig. 21 is shown a form of ellipse made to imitate pearls. To relieve the design of plainness, the bow and streamer ribbon are added to the top, while this is counterbalanced with broad striping and fine lines run across the card, apparently behind the ellipse. To produce the opaque gray, reduce the lettering white with water until it becomes almost transparent. Such designs should be lettered with a small neat letter, using Roman, French Roman, a light-face Antique Egyptian, or script, as shown in the figure.

The ornamental ellipse, shown in Fig. 22, is made by cutting out a pointed ellipse of the size desired and using it in the form of a stencil pattern. Rub on dry color with the chamois skin; after this is done, find the center

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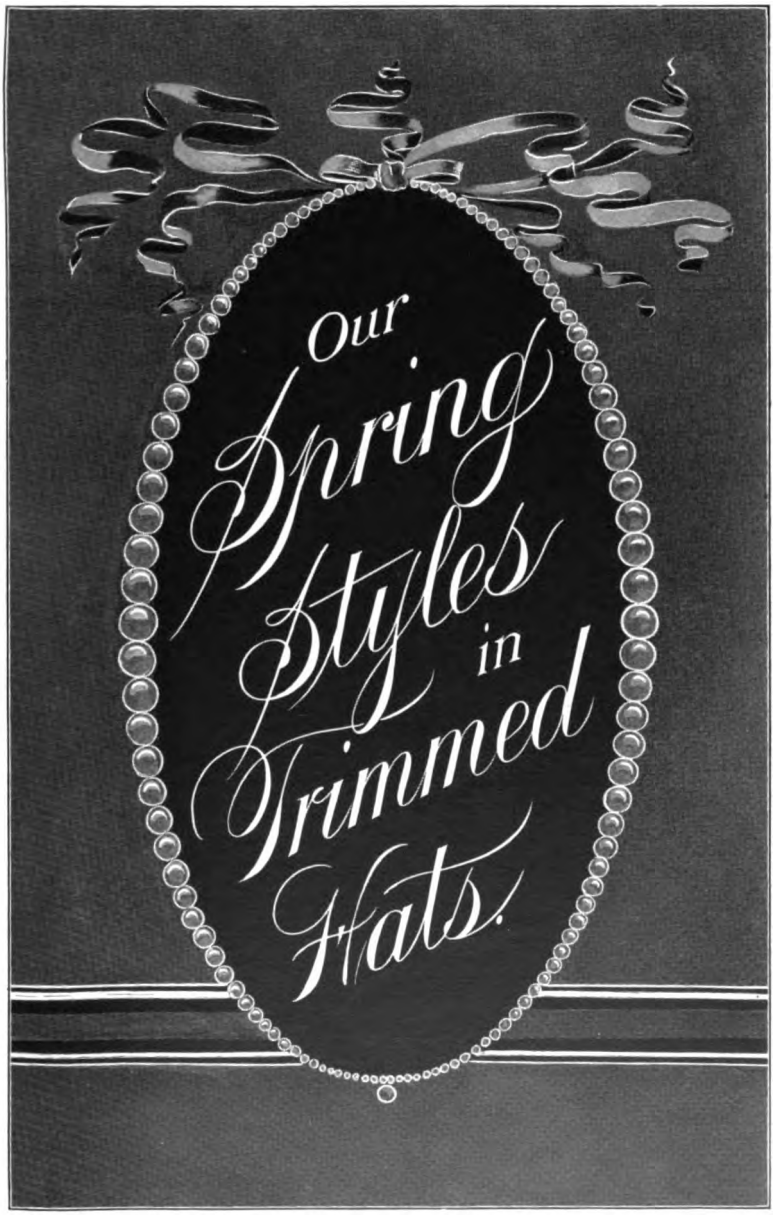


FIG. 21

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Fig. 22

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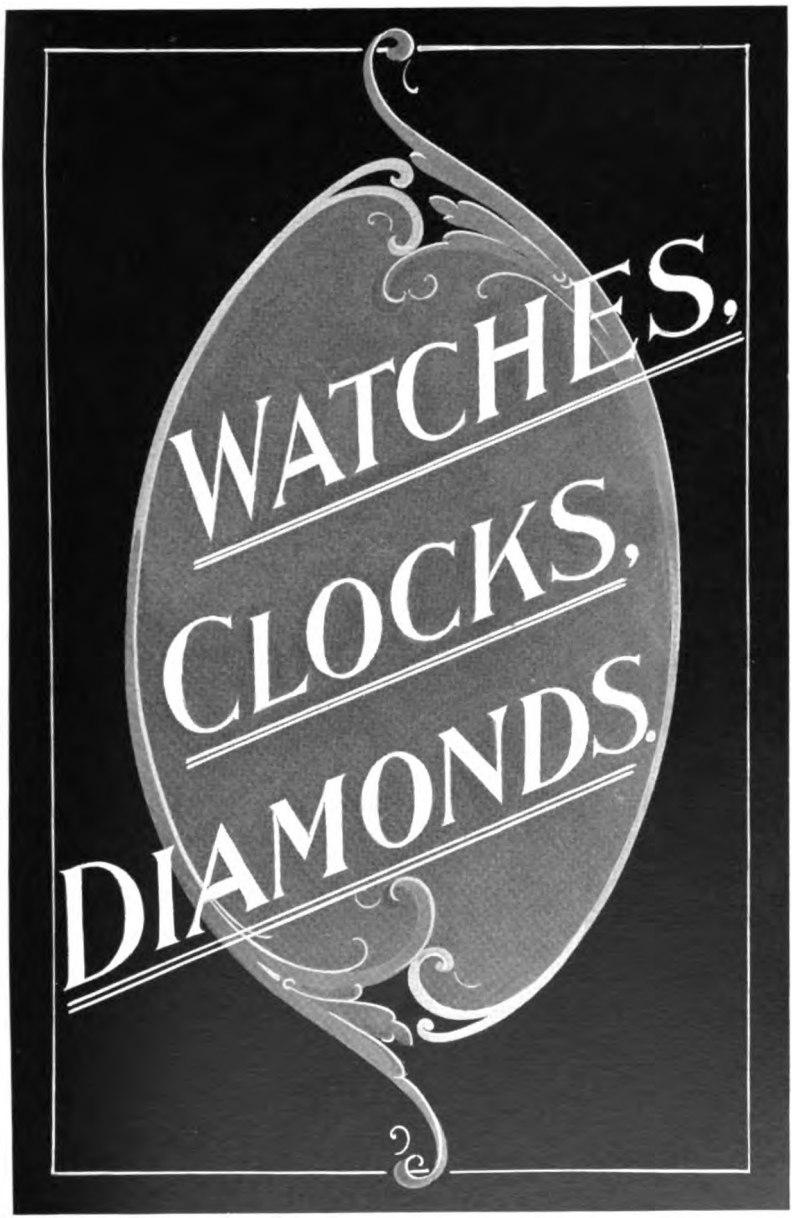


FIG. 23

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FIG. 24

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Fig. 25

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of height of the figure and construct four ornaments similar to those given in the example. The card may be lettered in black or in colors that will harmonize with the dry color used on the background. In the figure the background color is blue, the letters are Indian red with vermilion capitals, which make an excellent combination. A cream center, with gold bronze ornamenting and a black letter would also be a most harmonious combination and make a very rich-appearing show-card. Bright water colors may be spattered on the card while the stencil is in position, thus protecting the white border. A tooth brush is generally used for this purpose.

Another freehand ellipse design is shown in Fig. 23, in which the center is treated with the semiopaque white. The ornament that encloses the panel is variegated, beginning at the narrow end with cream color; it is blended gradually into a deep red at the opposite end, thus causing the extreme colors to meet at either end of the ellipse.

In making this style of panel, care should be exercised to make the ground color an even shade, and to keep this dark enough to make the white letter prominent on the panel as well as on the black card. In order that the ornament may be sharp and clear, it is well to highlight it, using a cream color for the purpose.

16. Pictorial Show-Cards. — For general advertising purposes, especially if a large number of cards be required bearing the same design and inscription throughout, the trade mark, or suitable picture, may be used. This may be done by hand or they may be cut out and mounted on the card. The border surrounding the picture may then be painted, giving the entire work the appearance of being hand painted, as shown in Figs. 24 and 25. When a white card is used, there is excellent opportunity for the card writer to use ribbons and panels in the design that will give variety to the work, and enable him to bring out conspicuously that portion of the inscription that should be given most prominence. A panel may be painted with water-color black, and

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afterwards lettered with white, or it may be cut in with show-card black, in which latter case the letters are made sharper.

If a panel be desired on a black card, it is advisable that this be cut out of white card and mounted on the black. A panel may be made by striping, and the letters within the panel be made of red outlined with white or other bright color. Script letters are quickly made and are suitable to many inscriptions, especially such as that shown in the figure.

17. Mounted Panels. — In Fig. 26 a disk cut out of gray photo-mounting cardboard is mounted on a white card and



FIG. 27

lettered with a white letter, which makes a strong contrast with the black letters composing the balance of the card. This form of show-card is subject to great variety of treatment and may be made very attractive by using bright-colored cards, as sea green, blue, maroon, or red.

18. Imitation Relief Letters. — The illustration given in Fig. 27 represents a relief-letter show-card. Where the inscription is composed of one or two short words, such a

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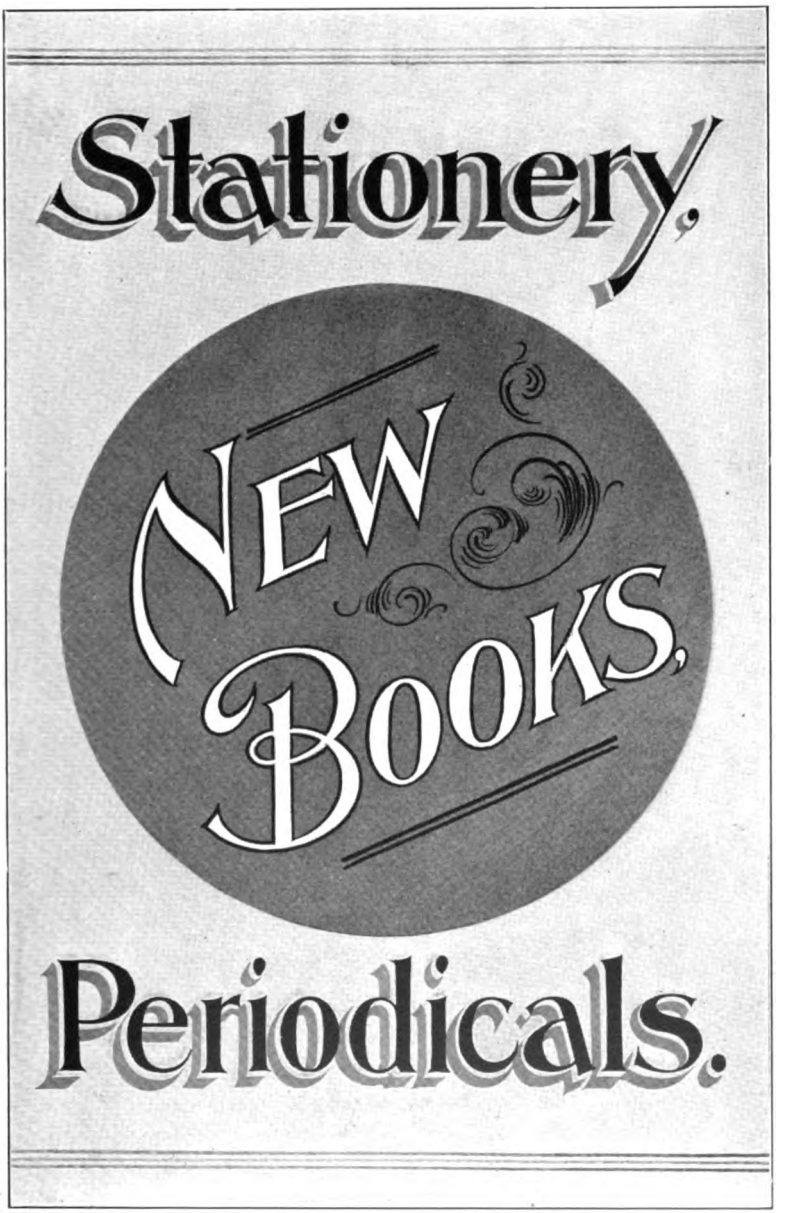


FIG. 26

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Fig. 29

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card sign may be made quickly and gives a pleasing and attractive effect. The card should be lettered in an even tint of medium strength, after which it may be highlighted with white or a tint of the color used.

Another form of relief letter is made by representing a flat surface with beveled edges. This, however, is not so quickly done, two colors being required; also, the drawing of the bevels on the letters requires more study than the former style of bevel. In Fig. 28 is given an example of the latter form.



FIG. 28

19. Fancy-Edge Cards. There are many ways by which the show-card may be elaborated, either by using a uniform design, as shown in Fig. 29, or by serrating the edge by placing the card between two pieces of board and sawing the edge with a large-tooth saw. A serrated-edge white card, mounted on a larger black card, makes a very attractive finish. The attention of the student is directed also to Fig. 29, with reference to the style of ornament used to embellish the inscription.

In making this style of freehand ornament, it is not necessary to sketch it out, but it may be made at once by using a large shading brush, giving graceful curves to the stroke. A darker shade of the same color may afterwards be employed to line the edge of the stroke, producing the effect of a carefully studied ornament. The choice of a color for such an ornament should depend on the colors used in lettering and shading.

20. Panel Cards.—A panel in the center of the show-card gives an excellent opportunity for the display of any important part of the inscription. The panel may be of a different color from the background, or it may remain the

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same color. In Fig. 30 is given a form of panel showing the curled corner that gives a natural and artistic effect to the design. Attention is called to the manner in which the edge of the card is finished; the broad color is light cream, and the fine-line stripe at the edge of this is burnt sienna.

Another form of panel card is shown in Fig. 31. In this design the important words of the inscription occur outside of the panel. A striking contrast is made in the use of an orange vermilion red outlined with white. The panel is made by using a color, somewhat darker than the gray cardboard,



FIG. 32

on the shadow sides of the bevel, and white made semitransparent on the other sides. The center is filled in with India ink, on which white letters may be placed.

In Fig. 32 is shown a style of panel that is made by running a band of opaque color around the card, leaving a center of white 1½ inches from the edge, and making the panel of a size suitable to the inscription as well as the ornament employed. In the example, the spray of roses is used as suggestive of the spring opening. The color is clouded in with a darker shade of the color used for the ground. The flowers are then painted in broad and effective colors,

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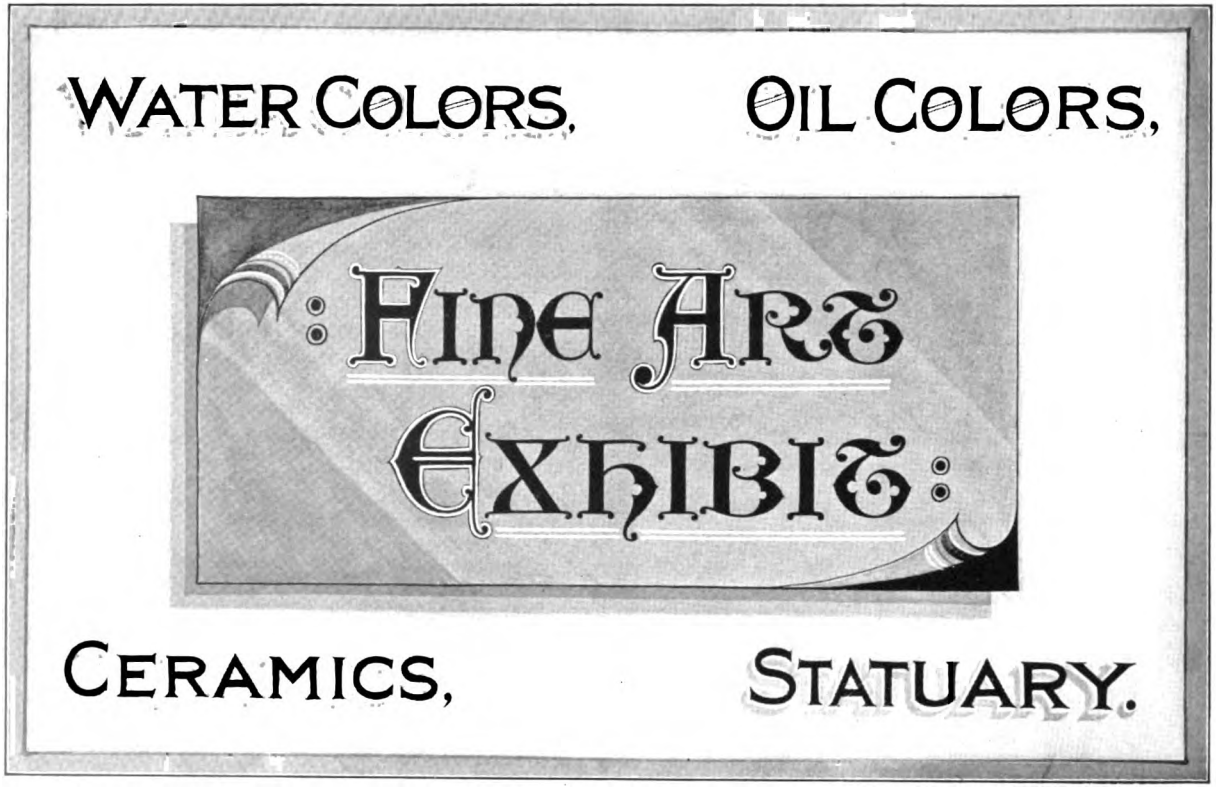


FIG. 30

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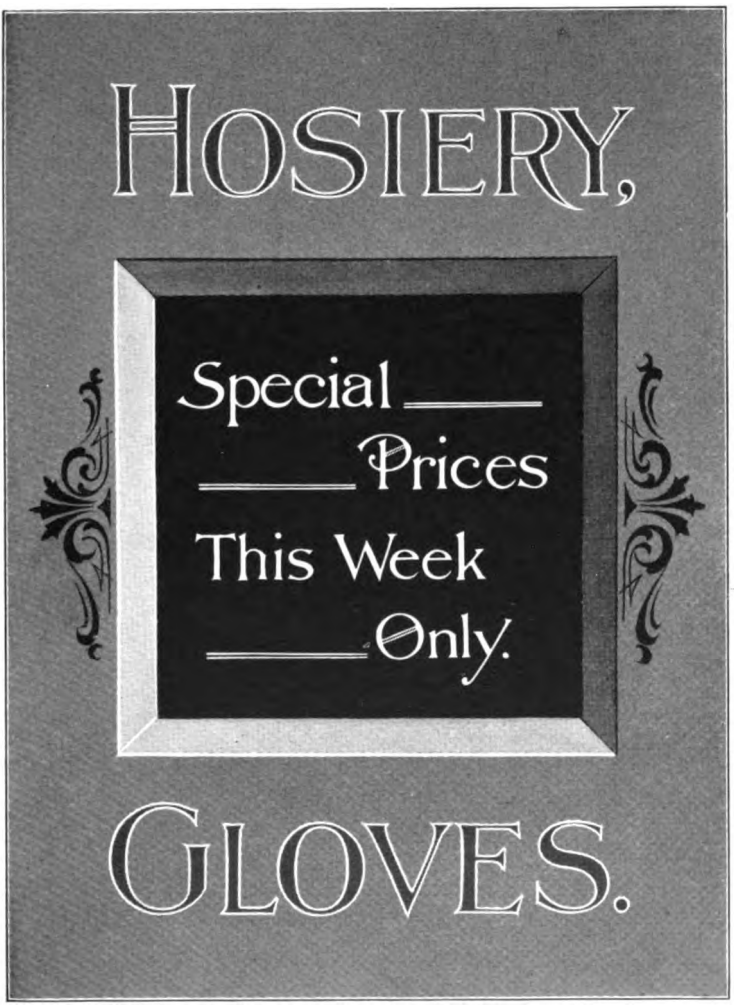


FIG. 31

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FIG. 33

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giving a strong natural shade made from the same color as the ground.

21. Ribbon Borders.—The bow and streamer ribbon are used to serve a twofold purpose in the example given in Fig. 33. It not only relieves the black card of its severe plainness because of its ornamental character, but it also



FIG. 34

forms a border. The double ribbon is often made to extend around the entire card, or it may be used as in the sketch in opposite corners only.

22. Appropriate Ornamenting.—In Fig. 34 is given an example of an ornament suited to the inscription—an end that may often be attained by the use of a harmonious design, such as an ornamental trade mark or other appropriate

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illustration. In the example, a double-line ornament is used that is similar to the ornament used for embroidery. It is therefore suitable as a practical example as well as serviceable for its utility as an ornament on the show-card.

23. Novelties in Show-Card Designs. — A great many suggestions might be offered along the line of novelties, but such examples are found on every hand, and it only remains for the progressive and alert show-card writer to make practical application of them. In Fig. 35 is given a design and inscription suitable to a china or crockery store. The large hinges, of the antique variety, should be made of *dead black;* that is, black made to dry without a gloss. The bolts are represented by the use of gilt paper rosettes. The panels on gray card are easily made by using a lighter and a darker shade than that of the card. Thus, a paneled door may be shown with little work, which serves the purpose of the letterer in placing the inscription on the card to good advantage. If reference may be made to the door, it adds interest to the design and attracts more attention.

Another form of appropriate design in advertising show-cards is that shown in Fig. 36. In this design the tight board fence is employed, which gives an excellent opportunity for the space on which to place the inscription. In the example chosen, the announcement being especially in the interest of the boys, the heads of two boys (that may be quickly and roughly made) appear above the fence in an inquisitive manner, and thus add life and attractiveness to the show-card. Such signs as the foregoing naturally require a little more time for their preparation than the plain lettered card, but their value is increased as a display advertisement, and the results experienced by the merchant stimulate his interest in the show-card as a most profitable medium in attracting and securing trade.

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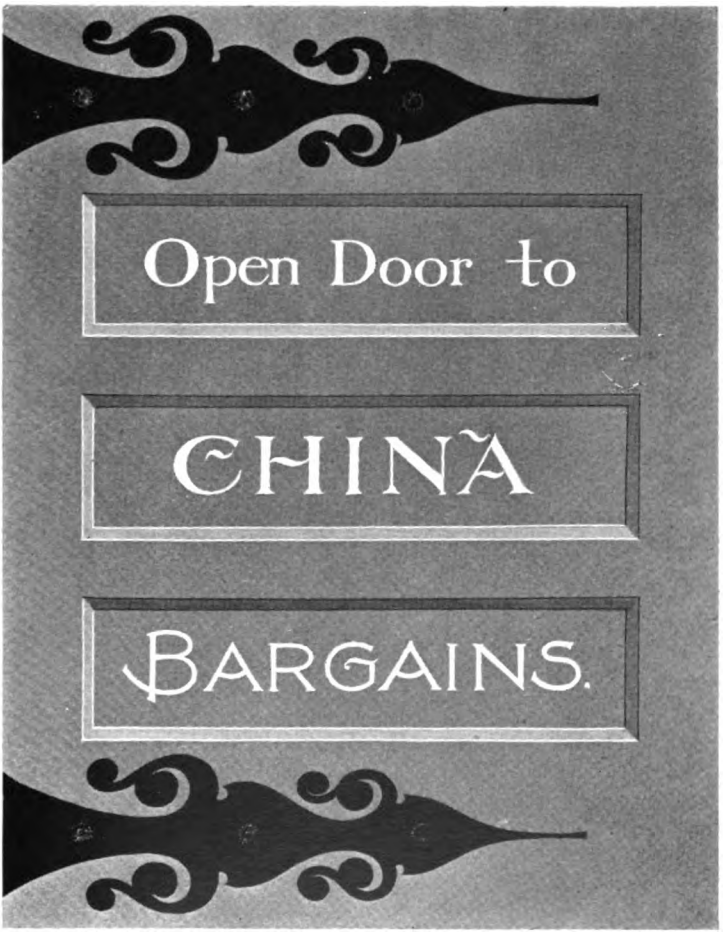


FIG. 35

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FIG. 36

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FIG. 37



FIG. 38

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PRICE TICKETS

24. Novel Designs.—As the price mark plays a most important part in the usefulness of show-card writing (many merchants confining their demand for card writing exclu-



FIG. 39

sively to this style of work), it is necessary, therefore, that this subject be considered both in regard to designs as well as to the manner in which the lettering may be executed. There are two mechanical means by which the price ticket

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may be made, that is to say, two appliances aside from the lettering brush. One is the air pencil illustrated in *Show-Card Writing*, an example of which is given in Fig. 37; the other is the automatic shading pen also described in the same section. A price ticket showing the use of white on black, as well as black and colors on white, is likewise shown in Fig. 37.

The simplest forms of price ticket made are the square, rectangular, the diamond-shaped, and the disk. These are quickly cut out, and are therefore the most profitable style to furnish to the trade. The plain white figure on a black card is most conspicuous. For this reason a smaller card may be used, of the kind shown in Fig. 38.

It is often desirable that the price ticket serve the purpose also of giving emphasis to the price by stating the quality of the article or other descriptive matter. These cards may contain so much wording as to take a place between the price ticket and the show-card, as shown in Fig. 39.

In Fig. 40 is given a style of card much in demand, especially for "marked down" or "reduction sales," in which the former price is somewhat in the background.

Ribbon designs are a popular form of price ticket and these may be made with a simple scroll or return of the ribbon, or they may be elaborated to suit the inscription by the use of water colors, as shown in Fig. 41.

In Fig. 42 are given several examples of price tickets on which the name of the dealer or firm appears, which is often required in the show-card and price ticket.

Fig. 43 illustrates a number of designs that may be used as price tickets, some of which are cut out in the interior of the design. To accomplish this it is necessary to lay the card on a thick piece of glass and to use the point of a sharp pocket knife.

There is unlimited opportunity for fancy and special designs suitable to the various classes of business and the different goods advertised. There are also many symbols that are used to express an idea that may be taken as a pattern for the price mark. In the several examples shown in Fig. 44,

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FIG. 40

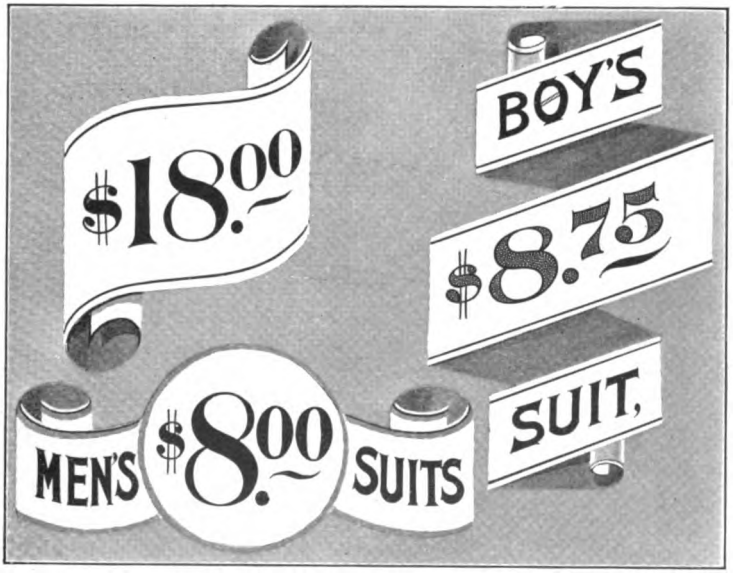


FIG. 41

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FIG. 42

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FIG. 43

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FIG. 44

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this idea is illustrated in the use of the horseshoe and four-leaf clover, symbolical of good luck; the mortar, also, as the sign used by the druggist; the fan, as suggestive of hot weather, is in harmony with the inscription it bears. The shoe makes an excellent price mark for a shoe dealer.

The ornamental feature shown in the square card is of a style that could be easily stenciled on in two colors, using green for the wreath and red or umber brown for the ribbon. The stencil pattern could be utilized also in many ways for borders and designs as well as the figures.

INSCRIPTIONS FOR SHOW-CARDS

25. Some Suggestions. — As a rule, the inscription is furnished with the order for the show-card, but in many cases the customer relies on the ability of the card writer to assist him in wording the inscription; or, he may be depended on entirely for the arrangement of the reading matter. The card writer should be prepared with a scrap book well filled with all manner of catchy and up-to-date phrases and expressions. There are abundant resources on which to draw for pithy and pointed ideas along this line, and that first-class writer is most in demand who is always ready to meet the requirements of his customer.

There is no better way to advertise and attract the attention of the masses than to prepare some novel idea or scheme in the inscription of a sign or show-card that will bear repeating purely for its wit or eccentricity. In Fig. 45 is given an example of a parody on Edgar Allen Poe's well-known poem, and is especially applicable to a jeweler.

There are many phrases that have grown hoary with service, and any change that will express the same idea is welcomed by the public as well as the merchant. For example, Holiday Novelties, Santa Claus Headquarters.

There are such well-known phrases as are employed by our persistent patent-medicine advertisers that are often turned to other uses, as follows:

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Ring ye Belles,
Ye joyous Belles;
What a world of gratitude
Their wistfulness foretells.

FIG. 45

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The "Life Principle" is found in our ginger phosphate.
"For that tired feeling" try one of our rattan porch chairs.
"For that dry feeling" try our ice-cream soda.
"For that wet feeling" try one of our $1.50 umbrellas.

Then, there are the general stock phrases that may be used for any class of goods, as follows:

If these goods interest you, the prices are sure to.
Speaking of strikes, how do these goods and prices strike you?
While they last, only ( ) each.
These are the goods advertised—'nuf said.

You may fool some of the people all the time, and you may fool all the people some of the time; but you cannot fool all the people all of the time.—*Abraham Lincoln.*
REFLECTION.—There are at least some of the people that know a *good thing* when they see it.

We bought them at a bargain; you may do the same.
These goods have never been advertised; the excellence of the goods is sufficient.
"As comfortable as a feather bed in an ice house"—one of our flannel summer suits.

There are also tricks in lettering and punctuation that are deceiving at first sight, and if ingeniously executed will attract attention and cause much comment. For example, an old worn shoe could be placed in the show window and the card referring to it lettered as follows:

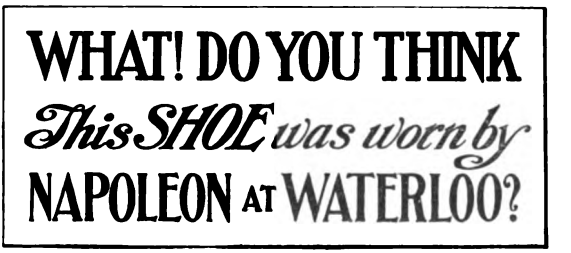


FIG. 46

The exclamation and interrogation points entirely change the apparent meaning of the inscription.

Then, there are those commonplace expressions that some may choose to turn to advertising purposes. Whether this is considered to be in good taste is not for us to question. Examples of such expressions are as follows:

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"There are a few."
Our price is right, "It's up to you."
"This is a peach" of a bargain.

In the latter case the cloth, cotton-padded imitation peach may be fastened on the card above the inscription.

There are numberless pithy phrases that may be made directly applicable to one particular line of goods. In preparing such inscriptions an excellent opportunity is often presented to make the phrase most attractive because of its direct application to the thing advertised. A few examples of such phrases are given in the following:

SENSIBLE SUMMER SUITINGS,
Season's Superb Selections.

GOING AWAY?
Take along a CAMERA; it will add to the pleasure of your outing.

He'll stay at home evenings if you buy him one of these house coats.

Ready-to-wear garments for ready-to-buy customers.

If you endeavor to duplicate these suitings elsewhere, keep the price in mind also.

You'll never have the nightmare if you sleep on one of these brass beds.

You'll welcome cold weather if you possess one of these overcoats.

A bargain is no stronger than its weakest point.
These are all strong points:
LOW PRICES,
SUPERIOR QUALITY,
DURABILITY IN MAKE,
EXCELLENCE IN FINISH.

If you would linger longer, you could no longer linger with one of our 59c. ALARM CLOCKS.

Say! are you aware that the best ware to wear is our TRIPLE-PLATED WARE?

You "get it RIGHT in the neck" when you wear our neckwear.

No trouble to show goods; it makes it less trouble to sell them.

In serving you well today, we insure your trade tomorrow.

To be rubbered well, buy a pair of our pure gum rubbers.

You are poorly shod when you buy the shoddy.

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"Brevity is the soul of wit"; it is also the secret of success in show-card inscriptions. The card writer knows the advantage gained in this in the saving of time in lettering short inscriptions. To use several words to explain a thought that might be expressed in one or two words often destroys the pointed and pithy effect that might otherwise be produced.

Illustrations often speak louder than words. A rough, sketchy illustration may be made to bring out the purpose of the window display as well as to give added attractiveness to the show-card. For example, a window devoted to ladies' bathing suits could be made most attractive by using a show-card on which a young lady in a bathing suit could be sketched in a reclining posture, on a beach. The inscription should be brief, as follows:

"IN THE SWIM."
Great variety; all prices.

In all cases where illustrations are used, they should be so designed as to express the object of the display almost independently of the inscription. A window of washable fabrics, with a picture of a woman at a wash tub, would require but little reading matter to convey the idea that the goods advertised were washable.

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LETTER FORMATION

FREEHAND ALPHABETS

PLATE, TITLE: BRUSH-STROKE LETTERS

1. Practical Application.—As its name indicates, the **brush-stroke letter** is one whose strokes are completed with a single sweep of the brush. No style of letter can be so quickly made as this. Its use is confined mostly to the less important parts of the show-card inscription, and therefore it is generally executed with a small or medium-size lettering brush. It may be made vertical or on an incline, the latter being preferable on account of the additional grace that may be shown in the curves of many of the letters.

2. Dimensions of the Plate.—Note carefully the dimensions given in the following instruction, as these differ from the copy. The reason for this is twofold: First, to obviate the possibility of reproducing the work by tracing or other means, were the student inclined to accomplish the drawing by this process. Second, the original drawings were made much larger than the copy and in accordance with the size required in the student's specimen sheet, but were necessarily reduced in the photoengraving process employed in reproducing the plates. The letters of this plate, as they should be drawn by the student, are contained within a rectangle 15 inches long by 9 inches wide, which leaves a margin of 3 inches from bottom edge of paper, and $2\frac{1}{2}$ inches from either side.

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3. Spacing the Lines. — First, draw this rectangle lightly with a hard needle-pointed lead pencil (which should be erased when drawing is completed), and beginning from the top line on the left vertical line, measure off the height of letters and the space between lines as follows: The distance from the top margin line to the top of the first line of letters is $\frac{3}{4}$ inch. The letters are 1 inch high and the space between the lines of capitals is $\frac{3}{4}$ inch; that between lower line of capitals and the long letters of the lower case is also $\frac{3}{4}$ inch. The height of the lower-case letters is $\frac{5}{8}$ inch, and the space between these lines is $\frac{3}{4}$ inch. The height of all titles is $\frac{5}{16}$ inch. The incline of the letters is about 17°. To locate the title in the center of drawing, mark a line through the center of the plate, or $7\frac{1}{2}$ inches from either vertical line of the rectangle; find the number of letters in the title, allowing the width of one letter for all spaces between words, and place an equal number of letters on either side of center line. The student should at first draw pencil lines on this angle until the incline has become fixed in his mind, when they may be discarded.

4. Spacing the Letters. — It is necessary for the beginner to space the letters with great care and accuracy, giving a uniform width to the letters and an equal space between them. After spacing the letters of the top lines, using points of the compass for this purpose, the letters of the lower lines may be more easily located by comparing their relative position with those of the top line. For spacing the letters with accuracy, the student will find the following method of great assistance:

Divide the length of the rectangle, 15 inches, into 5 equal spaces, 3 inches each; also, divide the copy into an equal number of spaces, or $2\frac{1}{2}$ inches each. It will then be an easy matter to locate the letters by proportion.

5. The Brush Work. — For lettering use India ink, letterine, or card black, and the No. 5 red-sable brush. Keep the brush well charged with black while lettering. Draw the strokes with a downward motion of the hand, being careful

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to observe the proper position of the hand, shown in *Show-Card Writing*. The stroke should be of uniform width and the curves made symmetrical and graceful. Draw the strokes in order as they are numbered and in the direction indicated by the arrows, but do not place these on your finished work. They are only for a guide in making the plate.

6. Care of the Brushes.—It is important for the student to take proper care of the brushes he uses that the best possible work may be accomplished, and that the brushes may always be ready for use. A brush that has been used in letterine or India ink should be thoroughly rinsed in clear water, and the hairs carefully drawn to a point before it is put away. If card black be used, cleanse the brush in benzine or turpentine, after which the brush should be dipped in kerosene oil, and partially wiped out on a piece of cloth. Always rinse the brush in benzine or turpentine before using again, in order that the kerosene, which is an undrying oil, may be entirely removed.

7. How the Work Should Be Sent In.—After completing the brush work, use India ink and an ordinary steel pen, that has not been used in writing fluid, for printing the date on which the work was completed (this should be placed in the lower left corner of the plate); your individual class letter and number, also your name, place in the right corner. Enclose the plate in mailing tube and send it to the Schools for correction.

PLATE, TITLE: CONDENSED EGYPTIAN

8. Practical Application.—As this style of letter is composed of plain, straight, and curved strokes, exclusively, it is considered by letterers to be the simplest form of letter to construct, aside from the brush-stroke alphabet. It is a letter quickly made, easily learned, and most profitable to the show-card writer for all general purposes. In this alphabet the student is given practice in outlining letters, and an effort is made to develop his ability to carry these lines

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parallel and, at the same time, maintain a uniformity in the width of the strokes. This practice is especially necessary at this time, and of great advantage to the student. If the outline of a letter be correctly made in this respect, it is an easy matter to fill in and complete the letter. This Egyptian letter is said to be normal when the height and width are equal. The card writer having little use for the normal letter, the condensed alphabet has been chosen for study and practice.

CAPITALS

9. Spacing the Lines for Capital Letters.—Construct a rectangle 15 inches long by 9 inches high, leaving a margin $2\frac{1}{2}$ inches on either side, and 3 inches from the bottom edge of paper. Beginning on the left vertical line, measure off from the bottom line 2 inches, which gives the height of the letters. Allow a space of 1 inch between the lines of letters and the same above top line of letters. The height of the letters of the title is $\frac{3}{8}$ inch. The stroke of the capital letter is $\frac{3}{8}$ inch wide, extreme measurement. The width of the outline is $\frac{1}{16}$ inch.

10. Spacing the Letters.—Use the points of the compasses and set these to the width of the letter *H*, which is $1\frac{1}{4}$ inches wide, as a basis of measurement. The rounded letters exceed this by $\frac{1}{8}$ inch, and the *E* and *F* are $\frac{1}{8}$ inch narrower. As absolute accuracy is not essential in the production of the show-card, we recommend the student to observe the relative width of letters more than the exact measurements. For this reason the width of letters will be given in proportion rather than in inches, or fractional parts of an inch, using the width of a stroke in determining their limits. The letters *A* and *M* are about two-thirds of a stroke wider than *H*; the letter *L* is two-thirds of a stroke narrower. *V* is the reverse of *A*, and therefore of the same width. *W* is two strokes wider, and *X* and *Y* are one-half stroke wider than *H*. Make all interspaces equal, or as nearly so as possible.

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11. The Brush Work.—Vertical and curved strokes should be made with a downward movement of the brush. Horizontal strokes should be drawn from left to right. Always avoid pushing the brush, but make the lines by drawing the brush to a point, thus keeping the hairs of the brush together, which will insure a perfect line. Use the No. 5 red-sable rigger. Do not bear on it when drawing the brush, but allow the point of the brush only to touch the paper. This will insure a uniform stroke of the required width, and make a line most suitable to the size and style of brush used.

It is necessary, in order to become thoroughly familiar with each style of alphabet taught, that the student practice each letter a number of times, endeavoring on each subsequent trial to show a marked improvement on former attempts. Therefore, do not consider the lesson learned even though the completed plate be executed in a satisfactory manner, and has even merited a high percentage. Continuous practice has its advantages that will surely bear fruit when the student makes a practical application of the knowledge he has acquired.

12. Details of the Letters.—Note carefully the following important points in regard to the details of the letters, so that when given an inscription wherein this particular style of letter may be used, it will not be necessary to refer to the copy in order to ascertain the correct formation of the letters:

1. The cross-bar of the letter *A* should be drawn the width of a stroke above the base line.

2. Make all outlines in the order in which they are numbered in the first three letters of the alphabet. Other letters may be made by referring to these, for in them is embodied the principle on which all letters are constructed.

3. The middle stroke of letters *E* and *F* is one-half the length of the upper stroke.

4. The cross-bar of letter *H* is one-half stroke above the center of the letter.

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5. When outlining such letters as *H*, *M*, *N*, and *W*, always make the two strokes that limit the width of the letter first, beginning with the left side. When drawing a condensed letter, *O* or *Q*, be careful to make the space within the letter elliptical.

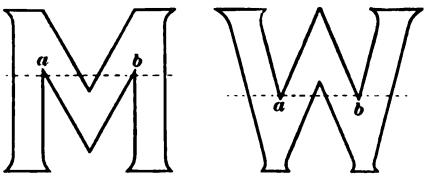


FIG. 1

6. The lower portion of the letter *S* is made larger than the upper, by extending the stroke to the left of the body of the letter.

7. Always keep the two points of contact that occur in the outline of letters *M* and *W* on a horizontal line, as shown at *a* and *b*, Fig. 1. One is inclined, when lettering freehand, to make them otherwise.

LOWER CASE AND NUMERALS

13. Spacing the Lines for Lower Case and Numerals. — Draw the rectangle the same size as that required for the capitals, allowing the same margin also from edge of paper. Beginning at the lower left corner, measure off on vertical lines the height of the numerals, 2 inches. Then, $\frac{1}{2}$ inch above this, draw another line, which gives the length of the long-stroke letters. The height of the lower-case letters is $1\frac{1}{4}$ inches; including the long strokes they are 2 inches, which is the height of capitals. The space between the body of the lines of lower case is $1\frac{3}{4}$ inches. The titles throughout the plates are $\frac{3}{8}$ inch high, which measurement will perhaps not be referred to again during your Course.

14. Spacing the Letters. — The general width of letters is $\frac{5}{16}$ inch, or about the width of a capital letter less the width of one stroke. This is important to observe in making the lower-case letters, especially when they are combined with the capitals in an inscription. The width of the stroke is $\frac{1}{4}$ inch, extreme measurement. The space between letters is equal to the stroke of a capital letter.

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The space between rounded letters and slanting-stroke letters should be estimated from their closest points. The total area between letters should be considered. If this be equalized, the spacing will always appear accurate, even though some letters may almost touch one another and others be removed some distance. The top of the letter *w* should be equal in width to the letter *m* at its base. These letters are two strokes wider than other normal-width letters. The second line of letters is $1\frac{1}{8}$ inches from the vertical line on either side.

15. Spacing the Numerals. — The stroke of the numerals is $\frac{3}{8}$ inch, or equal to that of the capital letters. The width of the numerals is $1\frac{3}{8}$ inches, using the maximum width of figure *2* as a basis of measurement. The rounded numerals exceed this somewhat, while figure *7* is a trifle narrower than figure *2*. To locate these in their proper places, set the compasses at 3 inches and divide the length of the line of numerals into 5 spaces. Divide the length of the copy into 5 spaces also, making them $2\frac{1}{2}$ inches each. It is then an easy matter to space the numerals accurately by proportion.

16. Details of the Letters. — The width of the outline in the lower-case letters is made a trifle less than that of the capitals. The same brush may be used, however. Note the following instruction with reference to the details of letters:

1. The middle stroke of letter *a*, where joined to the vertical line, is on an incline and should not be curved.

2. The lower portion of the letter *g* should be a little wider than the upper part. Do not carry this to either side, but always place it directly underneath the upper part of the letter.

3. The letter *t* is the only letter beveled at the top of the stroke.

4. The lower extremity of the stroke of the letter *y* is carried to the left on an angle of about 45°.

5. The middle stroke of the figure *4* is a full stroke below the center of the figure. That of *3*, *5*, *6*, *8* is about one-half

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stroke above the center line, and that of the *9* is one-half stroke below the center.

17. Shading of the Numerals.—It is our purpose to give the student such practice as will not only familiarize him with the letters, but enable him also to apply the different forms of treatment in lettering, as well as shading. For that reason, we require him, on completing the outlining, to shade the numerals with what is known as the *natural shade*—the plainest shade employed. Use the water color labeled charcoal gray; rub a little of this color in one of the water-color dishes, being careful to make the shade light rather than too dark. Use the No. 3 red-sable *Columbia*, and with this proceed to shade the figures. Make the shade one-half the width of the stroke and allow a space between the shade and outline of the figure of a little more than the width of the outline. Make the shade from all points on an angle of 45°.

PLATE, TITLE: HEAVY EGYPTIAN

18. Practical Application.—No style of letter is better suited to water-color treatment than the **heavy Egyptian.** It is seldom made a solid letter by filling in with black, but is usually outlined, and the space within the outlines filled in with transparent water colors. Lower-case letters or numerals never accompany it, and they should never be used in connection with it.

19. Spacing the Lines.—Construct a rectangle, as heretofore instructed, 15 inches long by 9 inches wide, leaving equal margins on either side. Beginning at the lower left-hand corner, measure off on the vertical line the height of the letters, $1\frac{1}{2}$ inches. Above this point lay off $\frac{3}{4}$ inch, the width of space between the lines of letters. Repeat this operation, making 4 spaces for letters and 3 spaces between them.

20. Spacing the Letters.—The width of the letters generally is $1\frac{5}{8}$ inches, using the letter *H* as a basis of

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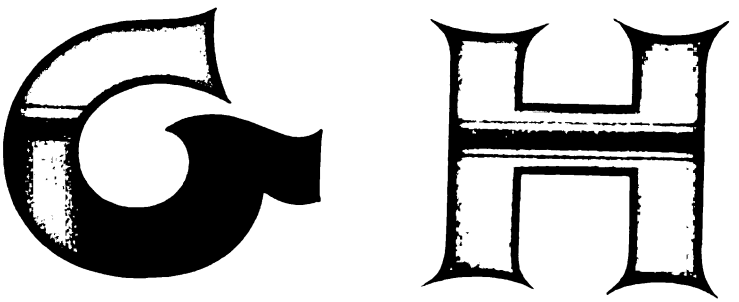


Fig. 2

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measurement. The rounded letters, such as *O* and *Q*, are ¼ inch wider than this, and none are narrower. On account of the eccentric projections that occur in many of the letters, the student must proportion the width of the letter exclusive of these, recognizing only the main body of the letter. There are many exceptions to the general rule governing the width of letters on account of the extreme width of the stroke, and any arbitrary rule relative to their width in other alphabets cannot be given for this. Divide the plate, as heretofore suggested, into 5 equal spaces of 3 inches each; also divide the copy into 5 spaces of 2½ inches; this will more readily indicate the proper location of the letters and the spaces between them.

21. The Brush Work. — Waterproof India ink only should be used on plates that are to be colored with water colors. Use the No. 5 red-sable brush, and, when outlining, note carefully all details of each letter. The spurs should be needle-pointed. The end of strokes are curved somewhat, thereby giving the letter a more graceful appearance. Make the vertical lines extend their full length. Do not make the spur large; the smaller this is, the better it will suit this style of letter. Make all curves symmetrical; do not exaggerate them. In many cases they are only slight ogee curves. Make the strokes of the letters of uniform width.

22. Coloring the Letters. — After the plate has been outlined and all pencil marks erased, color the letters, as follows: The first and third lines may be colored with crimson lake, and the second and fourth with new green. This should be done by using two shades of the color. When necessary to darken green, add a small quantity of Prussian blue. Letter *G*, Fig. 2, shows the manner in which the water colors may be laid on. First make a light shade of the color, using but little of the crimson lake. Flow on this color, covering the entire space within the letter. When this is dry, cover the lower portion of the letter with a darker shade. Draw a horizontal line through the center of all letters, thus making

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the work uniform in character. A broad stripe and fine line at top and bottom of this, made of a darker shade of the green, produce a very pleasing effect in water-color treatment. Stripe the second and fourth lines, therefore, as shown in *H* of the illustration.

PLATE, TITLE: ECCENTRIC EGYPTIAN

23. Practical Application. — The **Eccentric Egyptian,** which is a light-stroke letter, is much used in show-card writing, especially for small, neat white letters on a black card. Where a large amount of matter is contained on a card, it is necessary that some light-stroke letter be used. Eccentric Egyptian is a style quickly made, and, in an inscription, presents a very artistic appearance.

24. Spacing the Lines. — Construct a rectangle 15 inches long by 9 inches wide, allowing an equal margin of $2\frac{1}{2}$ inches on either side. Then, beginning at the left-hand top corner, point off 1 inch from the top line, which gives the top of the first line of letters. The capitals are $1\frac{1}{4}$ inches high and the space between the lines of letters $\frac{1}{2}$ inch. From the bottom line of the capitals to the body of the lower-case letters is $\frac{5}{8}$ inch. The lower-case letters are $\frac{3}{4}$ inch high and the space between the lines is $\frac{3}{4}$ inch also. The long-stroke letters project $\frac{1}{2}$ inch above and $\frac{3}{8}$ inch below the body of the letters.

25. Spacing the Letters. — Divide the plate, as well as the copy, into 5 equal spaces, as recommended in the instruction accompanying the heavy Egyptian letter. Note carefully all details of letters and do not project strokes beyond the limits shown in the copy. The general width of these letters is $1\frac{1}{4}$ inches, using the width given to the letter *H*. Attention is called to the unequal spacing of the final line of lower-case letters. This is due to the letter *t* and the tail-stroke of the letter *g* coming together were the line spaced strictly according to rule. Therefore, make letters equally distant from the margin line, which is 3 inches.

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26. Uniformity of the Letters. — The formation of the letters of any eccentric alphabet cannot be arbitrary. The features that change it from a normal to an eccentric letter may be altered, but, when this is done, the change should exist in the letters throughout the alphabet. For example, the letters of this plate having strokes cut off at an angle, may be carried to a graceful point, as shown in Fig. 3. The main point to be observed in making eccentric letters is to make the letter symmetrical and well balanced. Do not form a letter so that it inclines to the right or left. One such letter destroys the appearance of an entire line of well-proportioned letters.



FIG. 3

27. The Brush Work. — With this letter the student temporarily leaves the work of outlining to execute a plain block, or solid, letter. He has therefore to observe the uniform width of the stroke, symmetrical curves, and perfectly true outline. The width of the stroke made by the brush need not be considered so long as the edge of the letter is accurately made.



FIG. 4

Use the brush previously used for outlining, the No. 5 red-sable rigger. Draw all outlines in the order required when outlining.

The width of the stroke of capital letters is $\frac{5}{32}$ inch; of lower case, $\frac{1}{8}$ inch. If this letter be made on a black or dark-colored card, make the stroke of the capitals $\frac{1}{8}$ inch and the lower case somewhat less than this.

In Fig. 4 is shown the effect of the reduced stroke when this style of letter is used as a white letter on a black

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ground. Note also the comparative height of the capitals with the lower-case letters.

After the student has prepared his specimen sheet to be sent in for correction, we would recommend that he prepare the same alphabet, using a black cardboard and show-card writers' white. Make this as accurately as possible, and in accordance with size given in Fig. 4. It is not necessary that this be sent in for correction, as the black-lettered plate is sufficient.

PLATE, TITLE: FRENCH ROMAN

28. Practical Application. — There is no style of letter more generally used or more popular with the show-card writer than **French Roman.** It is an alphabet, therefore, to which the student may profitably devote much extra time, in practicing every characteristic detail, in order that he may the sooner memorize the formation of each letter and be able to execute them with accuracy and speed.

CAPITALS

29. Spacing the Lines for Capital Letters. — Construct a rectangle of the usual dimensions, 15 inches by 9 inches, allowing the required margin of $2\frac{1}{2}$ inches. Then, beginning at the lower left-hand corner, measure off on the vertical line $1\frac{1}{2}$ inches, the height of the letters, and, above this, $\frac{3}{4}$ inch, the space between the lines of letters. Repeat this, making four lines with 3 spaces between them.

30. Spacing the Letters. — The width of *C*, *D*, and *G* is $1\frac{1}{2}$ inches, and of *B*, *E*, and *F* $\frac{1}{8}$ inch less; the space between *C* and *D* is one-half their width. The space including the panel for the letter *A* from the left-hand vertical line to the stroke of the letter *B* is 3 inches. The panel for the letter *A* extends $\frac{1}{2}$ inch above and below the line for letters. The heavy stroke of letter is $\frac{5}{16}$ inch and the fine-line stroke is $\frac{1}{8}$ inch wide.

31. Width of the Letters. — Exceptions to the general width of letters exist in this alphabet in a somewhat

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exaggerated form. The letters *M*, *O*, and *Q* are one stroke wider than *H*, which is always chosen as a basis of measurement. The letter *W* is $1\frac{1}{2}$ times wider than the *H*. In proportioning the width of letters, the one point to be remembered is, that all letters should be given a comparatively equal width that will make them appear uniform and symmetrical. For this reason arbitrary measurements in regard to each particular letter are not given; neither is it expected that a student will study the exact width, but rather be guided in the measurements by observing their relative width. This is accomplished by setting the compasses to the width of the standard letter *H* and using this width for comparison.

32. The Brush Work.—Use the No. 5 red-sable rigger for cutting in the letter *A* as well as for outlining the letters. India ink should be used for outlining this Plate. It is necessary in this alphabet to mark out the letters carefully before beginning on the brush work. Points to be observed in making the letters are: Do not curve the outline that forms the spur, but make it angular; make all strokes parallel; in making crescent strokes, the maximum width of the stroke is at point *a* of Fig. 5, the width gradually diminishing until point *b* is reached; always make the space within the letters *C*, *O*, and *Q* elliptical; make the ends of the spurs needle-pointed; make all strokes uniform in width, and merge all wide strokes into the narrow ones gracefully, being careful to make both outlines symmetrical.

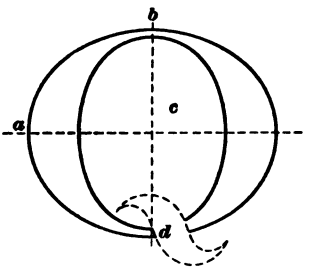


FIG. 5

33. Details of the Letters.—In letter *A* is shown a modification of the letter sometimes identified with this alphabet. The normal letter is the reverse of the letter *V*, with a cross-bar located about one and one-half strokes above the base line of the letter. The letter *C* may be finished as in copy, with the lower stroke corresponding with the upper, or

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it may be brought to a point above the bottom line. The point where the strokes in letter *M* join may be raised or lowered. The essential point to be observed is that it should always be located midway between the vertical inner lines. The tail of the letter *Q* may also be made as shown in Fig. 5.

LOWER CASE

34. Spacing the Lines for Lower-Case Letters. The lower-case letters are included in a rectangle the same size as that required for the capitals. Beginning at the lower left-hand corner, measure off on the vertical line $\frac{1}{2}$ inch from the bottom line, which gives the base line for the lower-case letters. These are $\frac{7}{8}$ inch high; $1\frac{1}{4}$ inch above this gives the base line for the numerals. The numerals are $1\frac{1}{2}$ inches in height, and the space between the lines is $\frac{7}{8}$ inch. The distance from the top line of numerals to the base of the first line of lower-case letters is $\frac{3}{4}$ inch. The height of the lower-case letters is the same throughout the alphabet. To design the scroll, draw a vertical line through the center of the rectangle $7\frac{1}{2}$ inches from either end. Measuring from the base of the first line of lower-case letters, point off on the vertical line just drawn $1\frac{1}{8}$ inches; 4 inches below this place another point, which gives the height of the scroll. The extreme length is 7 inches, or $3\frac{1}{4}$ inches to the left and $3\frac{3}{4}$ inches to the right of the vertical line. The letters on the scroll are $\frac{5}{8}$ inch high. They are located $\frac{7}{8}$ inch from the top of the scroll and $\frac{3}{4}$ inch from the bottom.

To describe the curves of the scroll as well as of the letters, find a point $5\frac{3}{8}$ inches above the scroll and $\frac{1}{2}$ inch to the right of the center vertical line.

35. Details of the Letters. — The width of the vertical strokes is $\frac{3}{16}$ inch. The width of the fine-line stroke is one-half that of the heavy, or vertical, stroke. The outline of the lower-case letters is somewhat lighter than that of the capitals or numerals.

In drawing the letters, note carefully that the spurs at the top of the vertical strokes are rounded in the lower-case

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letters. These strokes are cut off on an angle of about 45°. The letters of the ornamental scroll are a modification of the normal, differing in the *a* and *d*; also, the capital *D*. In the former the stroke is inclined, which changes the character of the letter. In the capital *D* the upper stroke is carried beyond the vertical, which is a form of treatment often used in this style of letter. The width of stroke in this letter is $\frac{1}{8}$ inch.

36. The Brush Work.—Use the same brush as that used in outlining the capital letters. After completing the outlining, and having erased all pencil marks, the scroll may be colored and shaded as follows: Use charcoal gray for shading. Make a tint that will be equal in strength to the shade on the copy, that is, produced with fine lines. Place the shade on the left, in the manner shown. After this has dried, color the scroll with mauve purple. This should be done with care, in order that a large surface may be covered evenly and not show streaks. Rub up this color in one of the small dishes. Keep the shade light at first. Flow on the color copiously, using a large brush. When this has dried, another coat may be flowed on if the first coat appears too light when dry. Shade the letters on the scroll with a darker shade of the same color. Keep the shade on an angle of 45°, leaving a narrow space between the shade and outline. The width of the shade should be $\frac{1}{8}$ inch.

PLATE, TITLE: ROMAN

37. Practical Application.—As the **Roman** letter is one that never changes in character, being a fundamental alphabet, or prototype, from which many modifications arise, it is necessary that the student should possess a knowledge of its formation. Roman letters are used extensively in show-card writing, especially for headlines, important words, etc. They are also subject to extensive treatment in coloring and shading, and in no style of letter is the skill of the letterer more apparent than in the graceful and symmetrical curves of the Roman alphabet.

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CAPITALS

38. Spacing the Lines for Capital Letters.—Construct the rectangle the size used on former plates, 9 inches by 15 inches. Beginning at the bottom line, draw eight horizontal lines, allowing $1\frac{1}{2}$ inches for each line of letters and $\frac{3}{4}$ inch for the space between the lines of letters.

39. Designing the Letters.—The letters of the normal Roman should be equal in height and width, although the letter may be greatly condensed in width when it is necessary that they should be so treated. The width of the vertical stroke is $\frac{3}{8}$ inch, and the crescent strokes are somewhat wider than this. The spurs project one-half the width of the stroke beyond it, and these should be one-fourth of a circle, as shown in Fig. 6. The pointed stroke of the letter *M* may rest on the base line, or may be made one-half stroke above it. This letter should be one stroke

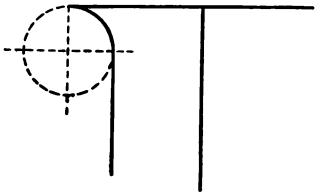


FIG. 6

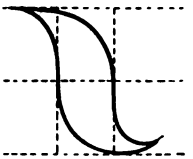


FIG. 7

wider than letters generally; the *L* and *N* are slightly narrower than the *H*, although they do not appear to be so. The tail of letter *R* should be maintained in a vertical position and should be a perfect cyma. To construct the cyma, make the maximum width in the center of the figure and diminish it gradually in either direction, as shown in Fig. 7.

Note the following details in drawing the letters: The middle fine line of the letters *B*, *E*, *F*, and *H* is one-half stroke above the center of the letter. The lower portion of the letter *C* projects beyond the upper spur. The spur of the letter *G* is directly above the center of the vertical stroke. Curves are necessary to give symmetry to the ball

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in letter *T*; also, in the character &. The upper spur of the letter *S* is about one-half stroke within the limits of the body of the letter, while the lower spur projects the same distance beyond it.

40. The Brush Work.—Use the same brush thus far used. Note carefully the order in which the strokes of the first three letters are drawn. Draw the extreme outlines of letters in every case, after which the details may be completed. The spurs may be drawn to a needle point, as shown in the copy, or they may be finished by leaving the end of the spur the thickness of the outline.

Draw the vertical lines to which are attached the spurs, commencing about the width of a stroke from the top line and leaving off the same distance above the base line. The spurs may then be drawn and joined to the vertical line.

LOWER CASE AND NUMERALS

41. Spacing Lower-Case Letters.—In order to give the student the advantage of practice in the various forms of arrangement in drawing the plates, they have been prepared along such lines as will give him practical examples that may be readily applied in show-card writing. To place the lower-case letters on parallel ogee lines, draw a rectangle 15 inches by 9 inches, and divide this into 5 equal spaces horizontally. Beginning at the left, number the four vertical lines drawn. Then, from the bottom line of the rectangle, measure off on line *1* the points that will give the position of the long line of the ornament, the height of the lines of lower-case letters and numerals; also, the position of the ogee curves. These points are as follows: $\frac{1}{2}$, $1\frac{1}{2}$, $3\frac{3}{8}$, $3\frac{3}{4}$, 6, 7, and $8\frac{3}{4}$ inches. The points at $3\frac{3}{4}$ inches and $5\frac{1}{4}$ inches give the height of the numerals; points at $3\frac{3}{8}$ inches and $8\frac{3}{4}$ inches the top line of ornament. The points on line *2* are $\frac{7}{8}$, $1\frac{7}{8}$, $6\frac{1}{4}$, and $7\frac{1}{4}$ inches; on line *3*, $1\frac{9}{16}$, $2\frac{9}{16}$, 7, and 8 inches; on line *4*, $1\frac{13}{16}$, $2\frac{13}{16}$, $5\frac{1}{2}$, $7\frac{1}{4}$, and $8\frac{1}{4}$ inches. The point at $5\frac{1}{2}$ inches gives the lower line for the ornament; that of the other ornament rests on the base line of the

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rectangle. From the points given, first draw the two lines for the numerals; then draw two symmetrical ogee curves through the points given. The long strokes project $\frac{1}{8}$ inch above and below the line. The letter *g* is $\frac{3}{4}$ inch below. It is necessary to draw but one line for the long-stroke letters — the one above the first line of letters. The length of other long letters may be measured separately.

To space the letters of this plate, note their position in regard to the vertical lines, and locate them on the specimen sheet accordingly.

42. Designing the Letters. — Do not incline the letters to follow the curve, but make every letter vertical. The curved finish in the letters *a*, *b*, etc. at the base should not be exaggerated, but made small to correspond with the size of the spur. In constructing the outline of the character *2*, and in all similar instances, the strokes of greatest length are made first. In drawing the lower stroke of figure *7*, the right outline should be made first. The cyma stroke of figure *8* should be one-half stroke above the center. The lower outline of the cyma stroke should be made first.

After the letters and the numerals of the plate have been finished and the pencil marks erased, draw the freehand lines that compose the ornament. For this, use the orange vermilion water color. The long lines should be drawn first. These are parallel. They should be brought to a needle point on the inner end and given added thickness at the curved end. Having drawn these, the other lines may be added. The manner in which these should be drawn is indicated by the arrows in the top ornament.

PLATE, TITLE: TRANSPARENT COLOR WORK

43. Advantages of Color Work. — A knowledge of the methods of handling colors in show-card writing is invaluable, and the benefit derived from this is obvious. Show-cards are made more attractive through coloring, and the writer's taste is gratified by artistically embellishing a piece of work by the use of harmonious colors properly applied. The

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examples given, therefore, are such as the student will find most profitable for all practical purposes.

44. Spacing the Letters.—Construct a rectangle 14 inches by 9 inches, or, 1 inch shorter than previous plates. On this locate the words and single letters as follows: $\frac{1}{4}$ inch above the line forming the base of rectangle gives the base line for the word *Charter*. The lower-case letters of this word are $1\frac{1}{2}$ inches high, the capital *C* is 3 inches. Measuring from the base line of the rectangle, the ribbon is $3\frac{1}{2}$ inches, and the height of the ribbon is $2\frac{1}{4}$ inches. The letters *G* and *M* are $\frac{5}{8}$ inch above the ribbon, and are $2\frac{3}{16}$ inches high. The letters *W* and *O* are $1\frac{1}{8}$ inches above the ribbon, and are $1\frac{7}{16}$ inches high. The extreme width of the letters *G* and *M*, exclusive of the spurs, is $2\frac{7}{8}$ inches. The letter *W* is 3 inches wide, including the spurs; the letter *O*, $2\frac{1}{8}$ inches. The word *tires* on the ribbon is $1\frac{1}{2}$ inches high, or $\frac{3}{8}$ inch from the top and bottom edges. The word *the* is $\frac{3}{4}$ inch from the base of the rectangle. The capital letter is $1\frac{5}{8}$ inches high; the lower-case, $\frac{7}{8}$ inch. The lower left-hand corner of the ribbon is $2\frac{1}{2}$ inches from the vertical line of the rectangle, and the upper right-hand corner of the ribbon is the same distance from the right-hand vertical line.

45. Designing the Letters.—Attention is especially called to the width of strokes in the letters of this plate. They are made extremely heavy in order that the letter-face treatment may be better shown. First draw the outlines of the letter; also the ribbon. The letters *C. B. & Co.* may be approximated in regard to height and location. The letters on the ribbon incline with the edge or fold, while the letters of the word *Charter* incline on an angle of about 40°.

46. Coloring the Plate.—After the plate has been carefully designed, and before outlining with black, the blending on the ribbon should be done. For this, use Prussian blue and chrome yellow. First erase the pencil marks on the ribbon with the sponge eraser, leaving only faint guide lines for the letters. Then, before blending, wet the portion of the ribbon occupied by the letters with clear water, and,

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before this has been entirely absorbed by the paper, cover the entire space with a light shade of yellow at the top and blue at the bottom, leaving the center of the letter white. When this is dry, proceed to letter the plate, beginning with letter *W*. Follow the letters of the copy carefully in every characteristic detail. In cutting in the word *tires*, be careful that you do not run the black on the space to be occupied by letters, or on open spaces at the edge of the ribbon. When the plate has been outlined and the black brush work entirely completed, use the sponge eraser and remove all pencil marks preparatory to coloring the balance of the work.

Now color the edges of the ribbon, using a yellow on the top edge somewhat stronger than that used on the letter; likewise, a stronger blue on the lower edge. Fill in the entire space within the letters *C. B. & Co.* with a tint made from crimson lake. Use the same color and make a shade of medium strength for the lower half of the letters. When dry, add another still deeper shade at the bottom of the letters. Fill in all letters before beginning with the shading. The colors used are as follows: For the letter *W* use a tint made from burnt sienna; for the darkest shade on the face of this letter, blue to sienna. The same colors are also used to fill in the letters of the word *Charter*. The color on which the filigree ornament is placed is the same as that used for shading the word *Charter*, and is made of orange chrome yellow and sienna. A little red and sienna are added to this of sufficient strength to make the filigree ornament. New green is used on the face of the letter *G* with two darker shades made of the same color, to which Prussian blue is added for the diminishing ellipses. The shade farthest from the letter is called the natural shade, and is made from charcoal gray, with a little orange chrome added. The two inner shades are made from burnt umber. The space between the shade and the letter is filled in with a tint made from orange chrome. The letter *M* is filled in with mauve purple, and shaded with darker shades of this color so as to give the ornamental center of the letter a relief effect. The shades of the letter, aside from the natural shade, are made of burnt sienna. The upper

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portion of the letter *O* is the same tint as that used on the letter *W*. The lower portion is made from sienna and orange chrome. The ornament is filled in with an orange-chrome tint. The shade on this letter, as well as the ribbon and adjoining letters, is made from charcoal gray; this is called a double shade. The shade from letters *C. B. & Co.* is a cast shadow, being in reality a repetition of the letter on the background, as shown in *Show-Card Writing*, Fig. 19. In shading the letters, make the shading, as well as the space between the shade and the letter, uniform in width.

PLATE, TITLE: ECCENTRIC ROMAN

47. Practical Application. — The **Eccentric Roman,** as well as the Heavy Egyptian, is best adapted for water-color treatment, because the extreme width of stroke gives sufficient area within the outline of the letter for a variety in the coloring. When a lower-case letter is required to be used in connection with this alphabet, the lower case of the Roman may be used. The stroke of this letter, however, should be $1\frac{1}{2}$ times the width of the normal Roman lower case, which makes it conform to the stroke of this extreme letter.

48. Spacing the Lines. — This alphabet is also drawn within a rectangle 9 inches by 15 inches. The letters are $1\frac{1}{2}$ inches in height and the space between the lines of letters is $\frac{3}{4}$ inch.

49. Spacing the Letters. — The width of letter *D*, which may be taken for a basis of measurement, is $1\frac{7}{8}$ inches. The width of the vertical stroke is $\frac{5}{8}$ inch. Use the method recommended in previous plates. Divide the specimen copy into five equal vertical spaces, 3 inches wide, and also the copy into an equal number of spaces $2\frac{1}{2}$ inches wide; then arrange the letters in the drawing in their relative position to those on the copy. It is necessary in spacing all letters to have them appear as nearly equal in width as possible, allowing additional space for letters that are always of exceptional width; namely, the *M* and *W*. Aside from this, it is not essential that a show-card writer should give the

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subject of the proportion of letters in each alphabet further consideration.

50. The Brush Work.—Use the brush that has thus far been used in lettering previous plates. The outline should be $\frac{1}{16}$ inch wide, or the stroke that is most suited to the size of brush—a line that may be made without bearing heavily on the brush. Make every curve graceful and symmetrical. When making the outline that forms the inside of the letter, great care should be exercised to not only form the stroke properly, but to make the space within the letter true and regular. The feature shown in the lower stroke of the letter *E* is the cutlas of the 15th century, which was first employed as a characteristic in letter formation in the German Renaissance of that period.

In finishing the plate, after it has been outlined, fill in the letters and shade them as shown in Fig. 8. To do this, first fill in the letters with orange chrome, being careful to keep the color light, as this is one of the strong colors and but very little is necessary. Moisten up some of the color in one of the water-color dishes, and test its strength before applying. When the proper shade has been secured, flow the color on with the No. 3 short red-sable *Columbia*. The cymas that form the ornament on the face of the letter are made with the same brush, the color used for this being burnt sienna. Shade the letters with charcoal gray, making the first shade one-half the width of the stroke. When this is dry, use a stronger shade of the same color and apply it on the first shade, evenly dividing the width, thus leaving a space between the letter and the shade equal to the width of one shade of the letter.

PLATE, TITLE: OGEE-CURVE STROKE

51. Practical Application.—The **Ogee-Curve Stroke** serves the same purpose in show-card writing as the eccentric styles of letters. It is not intended for general utility, but, in order to give variety to an inscription, it is often used. The versatility of the letterer is shown as much by his ability to

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employ that style of letter most fitting to the inscription as by his knowledge of a large number of different alphabets. The style of letter under consideration is most graceful, quickly made, and subject to eccentric treatment, when a student has become familiar with the normal forms of the letters.

CAPITALS

52. Spacing the Lines for Capital Letters. — The rectangle enclosing the letters is 9 inches by 15 inches. The letters are $1\frac{1}{2}$ inches high, and the space between the lines of letters is $\frac{3}{4}$ inch. The approximate width of this letter, using the letter *H* for the basis of measurement, is $1\frac{3}{8}$ inches. The compasses may be set at this width, and the space for the letters pointed off on the base line, or a line drawn horizontally through the center of the letters. The width of the stroke is $\frac{3}{8}$ inch. The letters are inclined on an angle of 20°.

53. The Brush Work. — This letter is made of ogee curves, and, therefore, before lettering the plate, the student should practice making this curve until he is able to make it symmetrical; also, to place several ogee lines side by side and have them parallel. The curve should not be exaggerated, but should be slight, curving the line to the right above the center of the letter and to the left below it.

The lines in many of the letters are exceptions to the general feature that characterizes this letter. Some of these, as in *A* and *H*, are straight lines, while others, as in *A*, *K*, *M*, *N*, *Y*, and the character *4*, are circular arcs. Use the No. 5 red-sable brush; make the stroke somewhat lighter than that of Eccentric Roman. Great care should be exercised in merging the outlines of the stroke into the fine line, to make the outline symmetrical and not show an additional thickness in the outline at this point. There is no spur attached to the corners of the strokes; the corners should therefore be made with as sharp an angle as possible.

Observe the details of each letter closely and endeavor to reproduce them precisely like the copy. In doing this, the

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following few suggestions will be found profitable: Many of the strokes in letters of this alphabet extend beyond the limits of normal letters. It is well, therefore, in order to reproduce such features in proportion to those of the copy, to note their length, using the width of the stroke as a basis of measurement. For example, the lower stroke of the letter *S* projects one and one-third strokes to the left of the upper portion of the heavy stroke, measuring from a line drawn tangent to this at an angle of 20°.

Do not enlarge or exaggerate the double-line thickness on the end of all fine lines. It is a feature that characterizes this form of alphabet, and to enlarge on this would entirely change the general appearance of the letters.

Give to every curved stroke a free-hand graceful curve. Do not permit this to appear broken or distorted, thereby throwing the letter out of balance. Shortening or lengthening a line more than the required length will cause the letter to incline to the right or left.

LOWER CASE

54. Spacing the Lines for Lower-Case Letters. Construct a rectangle 9 inches by 15 inches. Beginning at the lower left-hand corner, measure off on the vertical line $2\frac{1}{2}$ inches, which gives the top of the bottom line of lower-case letters. These letters are 1 inch high. Between the lines of letters there is a space of $1\frac{1}{2}$ inches. The character *ſ* is 2 inches high, and the character *ℓ* is $1\frac{3}{4}$ inches. The long strokes project $\frac{1}{2}$ inch above the body of lower-case letters, while the letters that project below the base line are of various lengths, which should be determined with reference to their proportion to the height of the body of the letter, as shown on the copy.

55. Spacing the Letters. — The incline of the lower-case letters is 20°, or the same as that of the capitals. The stroke is $\frac{1}{4}$ inch wide, while the width of the outline is the same as that of the capital letters. In spacing the top line of letters, a space of $\frac{1}{2}$ inch should be allowed between the

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FIG. 8

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vertical rectangle lines and the first and last letters. At either end of the lower line 1 inch space should be allowed. This will permit a uniform space between letters and also give the proper width to each.

56. The Brush Work. — Use the same brush as was used for the capitals. The ogee line curves either way from the center of the letter, which is true of the long strokes, such as *b*, *f*, *j*, etc., as well as the 1-inch letters. Many of the letters of the lower-case alphabet are identical with the capitals, while others are characteristically different from all other styles of lower-case letters, such as the *g* and *y*. Note the curves of these last-mentioned letters, and study to give to them, as well as to all letters, the same incline and general appearance.

PLATE, TITLE: SQUARE ENGLISH

57. Practical Application. — The **Square English** letter is simple in construction, and, when the characteristic features that exist throughout the alphabet are understood, this form of alphabet becomes as easy to make as the simplest letter in the Course. A chisel-shaped brush, such as a square shader, or the automatic shading pens, may be used to the best advantage when the letter is to be made solid. It may thus be made with accuracy and also with rapidity. Its chief qualifications that recommend its use in show-card writing are, that a line of letters formed from this alphabet presents a studied uniformity in appearance; also, that the letters may be colored and shaded with very little work, which is an advantage to be considered.

CAPITALS

58. Spacing the Lines for Capital Letters. — Construct a rectangle of the usual size, 9 inches by 15 inches. The base line for the last line of letters rests on the line enclosing the rectangle. The letters are $1\frac{1}{2}$ inches in height, and the spaces between the lines of letters are $\frac{3}{4}$ inch.

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59. Spacing the Letters.—The second and fourth lines are indented $2\frac{3}{4}$ inches from the vertical line of the rectangle on the left, while the first and third lines finish about $1\frac{1}{4}$ inches from the right-hand vertical line. The letters are $1\frac{3}{8}$ inches wide, and the stroke is $\frac{5}{16}$ inch. The letter *B* is 3 inches from the vertical line. The filigree ornament extends $\frac{3}{8}$ inch above the rectangle. A space of $1\frac{5}{8}$ inches, or equal to the width of the letter *M*, should be left between the letter *Z* and character &.

60. The Brush Work.—First, make the letter *A* solid, as shown in the copy; then proceed to ornament it by following the longest curved lines, after which the shorter lines may be made. The outline of the letters should be made heavy or $\frac{1}{16}$ inch wide. The beveled stroke that occurs at the left of the top, and at the right of the base of the vertical strokes, should begin at a point opposite the outline of the stroke and should be carried at an angle of about 40° to a point almost equal to the width of the stroke. The spur opposite this angle should be small and sharp-pointed.

61. Coloring the Letters.—When the plate has been outlined and all pencil marks erased, proceed to color and shade the work. Fill in the letters with a medium shade of crimson lake water color. After this is dry, fill in the lower half of the letter with a darker shade of the same color, cutting off the color on a horizontal line in the center of the letter. Cover over the entire filigree ornament with a light shade of chrome yellow, extending this about $\frac{1}{8}$ inch beyond the lines of the ornament. Shade the letters, exclusive of the letter *A*, with charcoal gray. Make the shade the width of the open space of the stroke, and leave a space between the shade and the outline equal to $1\frac{1}{2}$ times the width of the outline. The bevel at the top of stroke being on an angle of 40°, and the shade on an angle of 45°, a slight narrow shade only should be shown at the bevel. Be careful to always maintain the 45° angle in shading, as well as to give the shade, and the space between the shade and the letter, a uniform width.

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LOWER CASE

62. Spacing the Lower-Case Letters. — The rectangle enclosing the lower-case letters is also 9 inches by 15 inches. The long strokes of the letters *p*, *q*, and *y* rest on the line of this rectangle; $\frac{1}{2}$ inch above this draw the base line for the last line of letters. The lower-case letters are 1 inch high, and the space between the lines of letters is 2 inches. The panel enclosing the letter *S* is 1 inch from the rectangle line and $\frac{3}{4}$ inch from top line of letters. It is $2\frac{1}{4}$ inches wide between the inner vertical lines, and about $\frac{3}{4}$ inch above and below the letter. The width of the panel enclosing the letter *M* is $2\frac{1}{2}$ inches, and the height should correspond with that of the letter *S*. The width of the letters is $\frac{7}{8}$ inch. The width of the stroke is one-fifth the height of the letters. Use compasses to divide the height into five equal parts.

63. The Brush Work. — Use the brush that has thus far been used for outlining to make these solid letters. First outline the letter, being careful to make the outside edge of the stroke straight, after which the letter may be filled in with the same, or a larger, brush. Points to be observed in the details of these letters are: Make corners sharp. Do not exaggerate the size of spurs where these occur on corners of strokes. Where horizontal strokes are cut off on a bevel with the point touching the vertical stroke, be careful that the extreme point only is made to touch. All bevels should be maintained on a uniform angle of about 45°. In outlining panels for the capitals *S* and *M*, make the outline precisely like the copy, as this conforms in a general way to the outline of the letter.

64. Hints on Coloring. — In the practical example given on this plate, not only is a line of capitals and lower case from this style of letter employed, but the subject of illuminating and paneling capitals is also shown. To accomplish this with the least amount of work and produce a most pleasing combination of colors, proceed in the following manner: First rub up a tint of orange chrome yellow,

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and fill in the first panel, leaving the letter *S* open. Use crimson lake cautiously in the same manner, filling in the panel containing the letter *M*. Fill in the letter *S* with a medium shade of crimson lake, and the *M* with a medium shade of new green. The lower half of the letter *M* should be filled in with a dark shade of green darkened with blue, cutting across the stroke in a diagonal line. In the same manner a darker shade of crimson lake should be applied to the lower half of the letter *S*. To shade the letters *S* and *M*, add a small amount of crimson lake to the yellow first used, which will give a natural shade for the letter *S*. This shade should be about three-fourths the width of the stroke in width, leaving a space one-fourth stroke between the letter and the shade. In like manner shade the letter *M*, using a darker tint of crimson lake. Now shade the lower-case letters in the same manner, using charcoal gray for this purpose. The panels should be shaded with a cast shadow, which is illustrated in Fig. 19, *Show-Card Writing*. In this case the panel should be duplicated in the shade about $\frac{1}{4}$ inch wide, and this, as well as all other shading, should be maintained at an angle of 45°. The panel should also be shaded with charcoal gray.

PLATE, TITLE: HALF SCRIPT

65. Practical Application.—There is no style of letter that will take the place of **Half Script** for certain uses in card writing. It is, therefore, one of the most important alphabets taught in this Course. It is quickly made and graceful in appearance, which alone would recommend it and give it a foremost place in the list of show-card writers' alphabets. This letter calls for the display of the writer's ability in making freehand curves. It is known as Half Script among card writers, because of the resemblance of the capitals to Italic Roman and the lower case to Spencerian Script.

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CAPITALS

66. Spacing the Lines for Capitals. — After constructing the rectangle of usual size, draw the lines that give the height of the letters $1\frac{1}{2}$ inches apart, leaving a space between these of $\frac{3}{4}$ inch. The letters of this alphabet incline at an angle of about $22\frac{1}{2}°$, or one-fourth of a quadrant. The width of the vertical stroke is $\frac{5}{16}$ inch, while the rounded or crescent strokes are $\frac{3}{8}$ inch. Allow $1\frac{1}{2}$ inches on either end of the last line of letters, and fill in the space between the alphabet and the character with a cyma.

67. The Brush Work. — Study carefully the details of each letter before beginning on the brush work. It is important that all rounded letters, as well as all straight-line letters, be inclined at a uniform angle, or the appearance of the work will be greatly marred. The use of the cyma in such letters as *A*, *E*, *F*, and *H* is not arbitrary in this style of letter. A straight line may be used in its place, with a spur attached to this in the *E* and *F*, such as is used in the Roman alphabet. The spur on these letters is much smaller than those of the Roman, and in many cases the letter is carried above or below the line. In the eccentric form of the letter *T*, the cross-stroke is carried to the right, sometimes covering several letters.

LOWER CASE

68. Spacing the Lines for Lower-Case Letters. — A rectangle 9 inches by 15 inches also encloses the lower-case letters; $\frac{3}{4}$ inch above the base line of the rectangle, draw a line that is the bottom line for the letters. The letters are $\frac{3}{4}$ inch high. The space between the last line of letters and the numerals is 2 inches. The numerals are $1\frac{1}{2}$ inches high, and the space between the numerals and top line of letters is $1\frac{1}{2}$ inches. The long-stroke letters project $\frac{3}{4}$ inch above the line, while those of the *f* and *g* project below the line somewhat further. The stroke of the lower-case letters is $\frac{3}{16}$ inch wide; that of the numerals is $\frac{3}{8}$ inch. The letters

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should incline at the same angle as the capitals. The numerals, however, are more symmetrical, and are easily made on an incline of about 20°. In connection with the capitals and lower case, the numerals appear to be on the same incline. The cipher of the numerals is not given, for the reason that it is always identical with the letter *O* of the corresponding alphabet. In spacing the letters of this alphabet, do not leave a space between letters that will not permit of being joined with a fine line at an angle of 45°.

69. The Brush Work. — The outlining brush may be used for these letters, although the fine line should be made much lighter than lines that the student has been accustomed to in drawing previous plates. The stroke of the lower case should be made as shown in Fig. 9, beginning at the

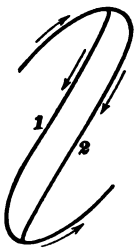


FIG. 9



FIG. 10



FIG. 11

top of the left-hand outline, and continuing to the termination of the line. The right-hand outline begins with the fine line at the top and terminates at the fine line of stroke 1. Thus, all strokes are made with two strokes of the brush. Study the details of each letter carefully and endeavor to give to the curves of strokes as well as fine lines a graceful touch and symmetrical finish. Avoid the common error that is made by many letterers when making this style of letter. This occurs in the curved stroke where joined to the fine line. Fig. 10 shows the improper way of forming the stroke, and Fig. 11 the proper way. By thus comparing them it may be readily seen that to curve the outline at this point destroys the artistic appearance of the stroke.

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PLATE, TITLE: SCRIPT

70. Practical Application.—Without a knowledge of the **Script** alphabet, the show-card writer's education would be incomplete. It is true that Script letters are the most difficult to accomplish; the alphabet has therefore been given the last place. It is likewise true that the formation of the letters may be easily learned, and with much practice they may be most gracefully executed and also made with great rapidity.

CAPITALS

71. Spacing the Lines for Capital Letters.—Construct a rectangle 9 inches by 12 inches, leaving an equal margin at the top and bottom. Beginning from the base of the rectangle, draw five lines, making 3 spaces for the letters, 2 inches high, with a space between the lines of letters of 1 inch. There are but twenty-one letters on this plate, seven letters on each line, thus giving abundant space for the extensive sweep of the fine lines that characterize this style of letter.

72. Spacing the Letters.—The width of the shaded stroke at its maximum should be $\frac{3}{16}$ inch. The fine line should be made extremely light, for this gives added grace to this form of letter. Script letters should always incline at a uniform angle of 40°. Draw the letters, after locating them in their proper place, with a needle-pointed, hard-lead pencil. Be careful to make all details correspond with those of the letters in the copy.

73. The Brush Work.—Having drawn the letters with accuracy, proceed with the brush work by first making the principal stroke of the letter, which in many cases is the stem or the ogee stroke, as in the letter *B*. The shading of this stroke should be below the center of the letter. To incline this stroke at the proper angle, the ogee stroke should be an equal distance from the 40° line above and below the center of the letter—to the left of the line above

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and to the right below, as shown in Fig. 12. The crescent strokes are given the proper incline by making the maximum distance from the 40° line at the center of the stroke and crossing the line at equal distances above and below the center, as seen in Fig. 13. It is essential in script writing that the use of too many fine lines be avoided. The best script writers employ very few fine lines. In joining the

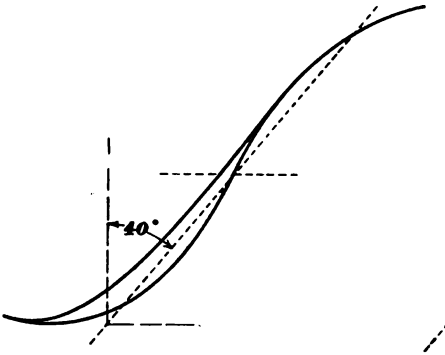


FIG. 12

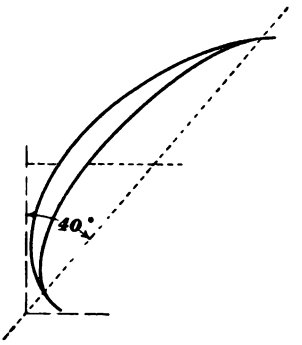


FIG. 13

fine line to the stroke, always merge this into the stroke so as to join the outline and form a symmetrical and continuous line, if the stroke were outlined instead of being filled in. Endeavor as nearly as possible to give to all letters a uniform width, making the usual exceptions with the *M* and *W*.

LOWER CASE

74. Spacing Lower-Case Letters. — The base line for the numerals is the bottom line of the 9″ × 15″ rectangle enclosing the lettering of the plate. The numerals are 2 inches high; $4\frac{1}{2}$ inches above the numerals draw the base line for the remaining capitals, which are also 2 inches high. The lines that limit the height of the first six letters of the lower case are $4\frac{3}{4}$ inches and $5\frac{5}{8}$ inches from the base of the rectangle. The lines for the four final letters of the lower case are $2\frac{3}{4}$ inches and $3\frac{5}{8}$ inches from the lower line of the rectangle. In order that the ogee line of letters may be

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properly located, it is necessary for four vertical lines to be drawn on the plate, making 5 spaces 3 inches wide. Draw lines on the copy, also, $2\frac{1}{2}$ inches apart. These lines will be of assistance in spacing the letters. Beginning with the left-hand vertical line of the rectangle, place two points $3\frac{1}{4}$ inches and $4\frac{1}{8}$ inches from the base line of the rectangle. On line *2* the two points are $2\frac{11}{16}$ inches and $3\frac{1}{2}$ inches; on line *3*, $3\frac{1}{16}$ inches and $3\frac{7}{8}$ inches; on line *4*, $3\frac{3}{4}$ inches and $4\frac{5}{8}$ inches; on line *5*, $4\frac{5}{16}$ inches and $5\frac{3}{16}$ inches; on the right-hand vertical line of the rectangle, $3\frac{3}{4}$ inches and $4\frac{3}{4}$ inches. From the points given construct a graceful ogee curve. The length of the long-stroke letters may be approximated by observing their position relative to the strokes of other letters above or below them. To locate the letters on the ogee curve, draw those first that touch the four vertical lines. It will then be an easy matter to draw the remaining letters and give the proper space between them. The width of the stroke of the lower-case letters is somewhat narrower than the capitals, or $\frac{5}{32}$ inch.

PLATE, TITLE: OPAQUE WATER-COLOR WORK

75. Practical Application. — In order that the student may understand the difference between transparent and opaque lettering, it may be well to say that if transparent colors were used on a black-card surface they would not be seen; the card would absorb the color, and no trace of it, except perhaps a slight discoloration on the surface of the card, would remain. Opaque color, if used on white, would be liable to appear streaked, or uneven. Even though they possessed the same advantages in regard to their covering quality, the transparent colors are more convenient and are always used in preference to opaque on white cards. The latter are used on black and all dark-colored cards.

76. Spacing the Lines. — Construct a rectangle 15 inches by 9 inches, making the faintest line possible for this, as well as all pencil marks on this plate. No attempt should be made to erase or remove them when work is completed,

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or a marred or ruined plate will be the result. It is preferable, therefore, that the guide lines be made with chalk, which may be easily removed. To do this, charge a piece of thread by drawing it over white chalk; hold one end with the second finger of the left hand and the other end with the thumb of the right; then, with the thumb and forefinger of the left hand, the thread may be snapped on the card, leaving a line suitable for measurements, and one that can be dusted off readily when letters are drawn in lead pencil.

Divide the length of the rectangle into 5 spaces 3 inches wide, and the copy into 5 spaces $2\frac{1}{2}$ inches wide. On the first vertical line, place two points $5\frac{1}{2}$ inches and $7\frac{9}{16}$ inches from the base of the rectangle; on the second vertical line, $5\frac{3}{4}$ inches and $7\frac{5}{8}$ inches; on the third line, $6\frac{1}{2}$ inches and $8\frac{3}{8}$ inches; and on the fourth line, $6\frac{9}{16}$ inches and $8\frac{7}{16}$ inches. By the aid of the eight points given, the ogee curve may be drawn on which the word *champion* is placed. The other measurements are as follows: The word *the* is drawn on lines $8\frac{1}{8}$ inches, $8\frac{1}{2}$ inches, and $8\frac{7}{8}$ inches from the bottom line. The word *celebrated* is $4\frac{1}{4}$ inches from bottom line, and $\frac{5}{16}$ inch high. The letter *B* and character & are $\frac{9}{16}$ inch from the bottom line, and are $3\frac{3}{8}$ inches high. The lines that limit the height of the letter *S* are $\frac{1}{2}$ inch and $3\frac{5}{16}$ inches. The lines of the ribbon containing the words *trade mark* are $1\frac{1}{16}$ inches and $2\frac{5}{16}$ inches. The remainder of the work may be located approximately, using the letters, words, and vertical lines as guides in placing all lines in their proper position.

77. Spacing the Letters. — The letters on the ogee curve are on an angle of $22\frac{1}{2}°$, or one-fourth of a quadrant. The stroke is $\frac{5}{16}$ inch wide. The stroke of the letter in the word *celebrated* is $\frac{3}{16}$ inch wide. The space between this word and the vertical line of the rectangle is $3\frac{1}{2}$ inches. The panel surrounding the letter *S* is 6 inches from right-hand vertical line and $5\frac{1}{4}$ inches from the left, measuring at the point where the ribbon crosses the panel.

78. The Brush Work. — Use show-card white for lettering. This should always be well shaken before it is used.

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Use the No. 5 red-sable brush. Letter the words *the*, *champion*, *celebrated*, and the letters *B. & Co.;* also, outline the ribbon, but leave the words *trade mark* until later. If the white for any reason does not cover well, run over the letters a second time.

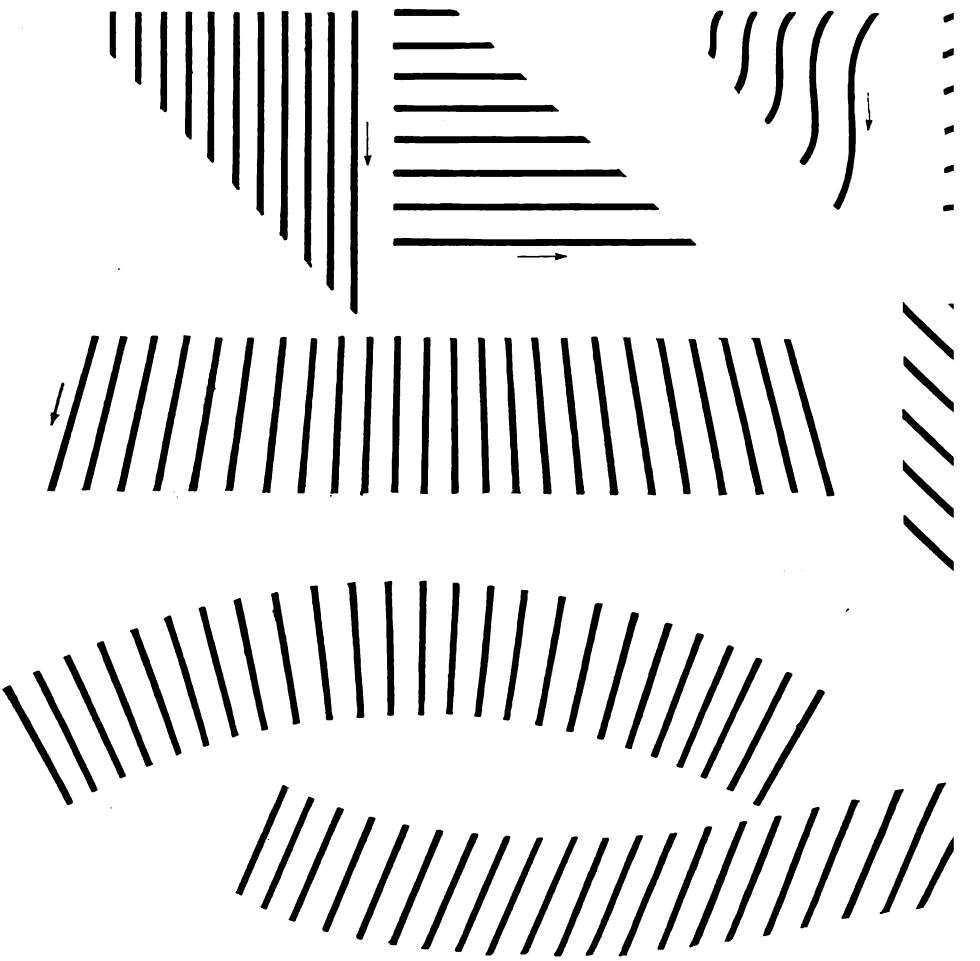
Pour a small amount of the white into one of the water-color pans. Rub up a small amount of deep chrome yellow; also, a small amount of orange and vermilion, using a short stocky brush for this; and, allowing the color to drop into the white, stir well and apply the shade to the lower half of the first line of letters. Make a gold color by adding, to the white, orange-chrome yellow and ocher in the same manner. With this color make the ornamental panel; also, fill in the letters *B. & Co.*, leaving a uniform white outline. The dark color at the bottom of these letters, also the ornament within the letter *B*, is made by adding sepia and burnt sienna. Outline the letter *S* with orange chrome and vermilion; also, use this for the stripe underneath the word *celebrated.* Fill in the letter *S* with pink made of white, with a little orange and vermilion added. A small quantity of white, thinned almost to the consistency of a transparent color, is used to cover the ribbon. Flow this on and blend it off into the black as it approaches the letter *S.* Afterwards the words *trade mark* may be lettered on the ribbon. Use mauve purple and white for the ornament above and below the word *champion.* Use clear white in highlighting the ornament.

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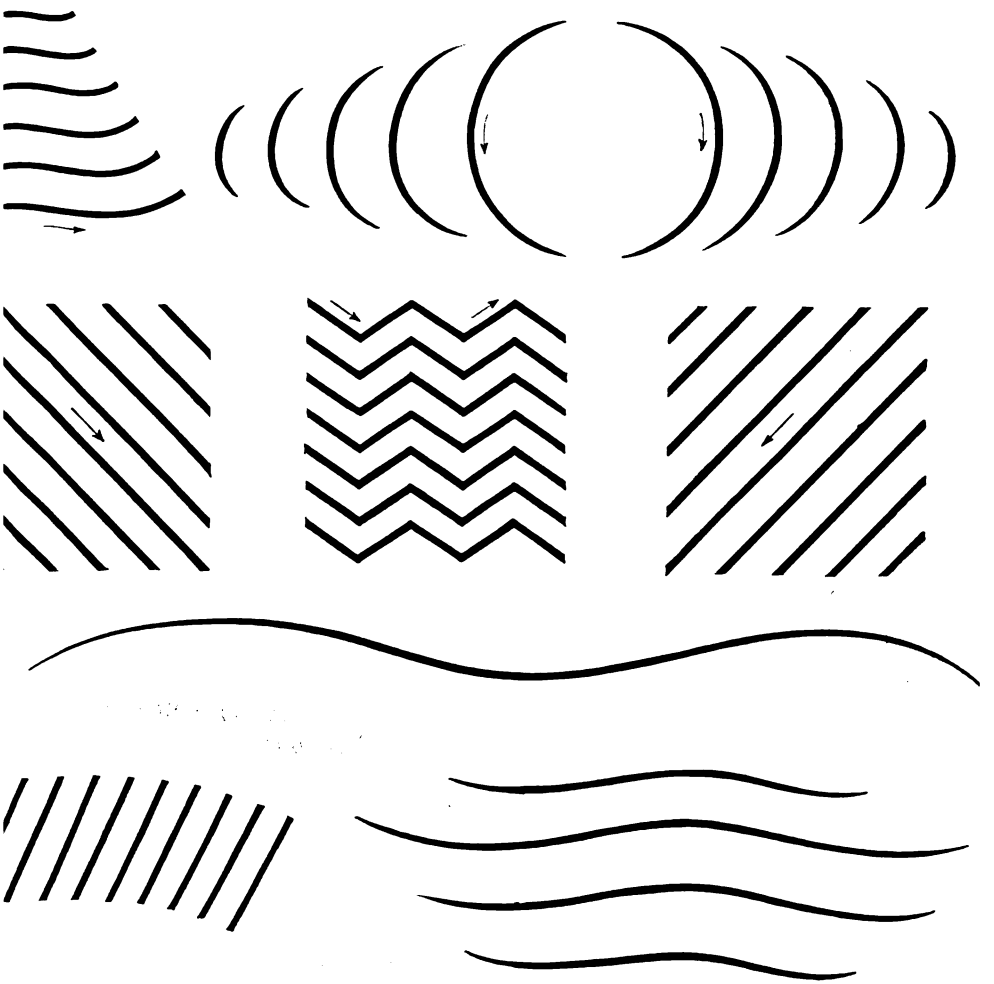


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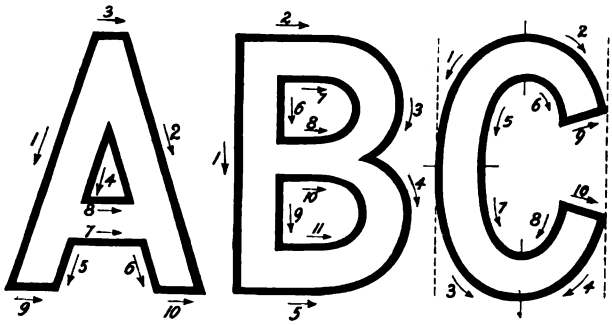
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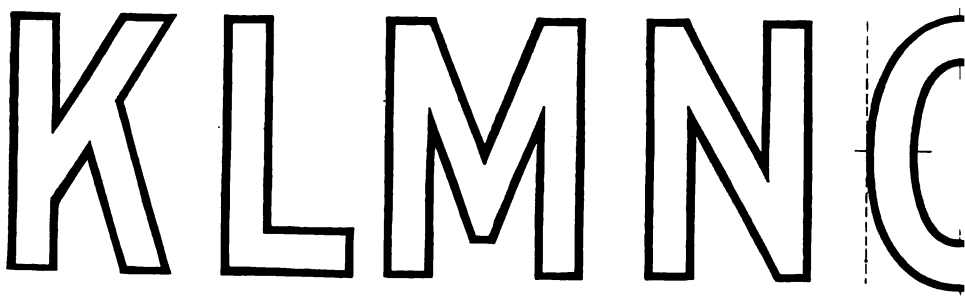
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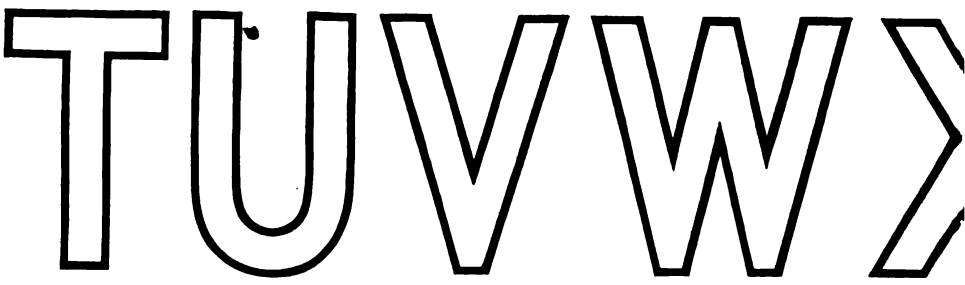
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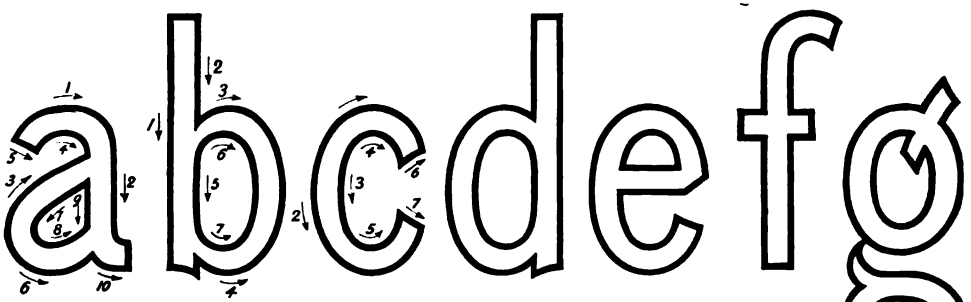
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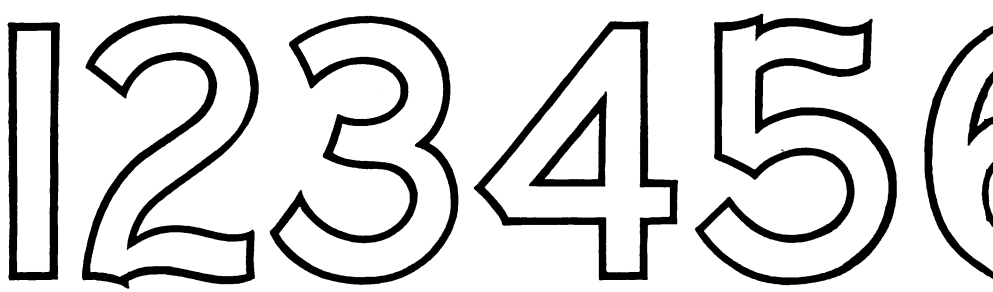
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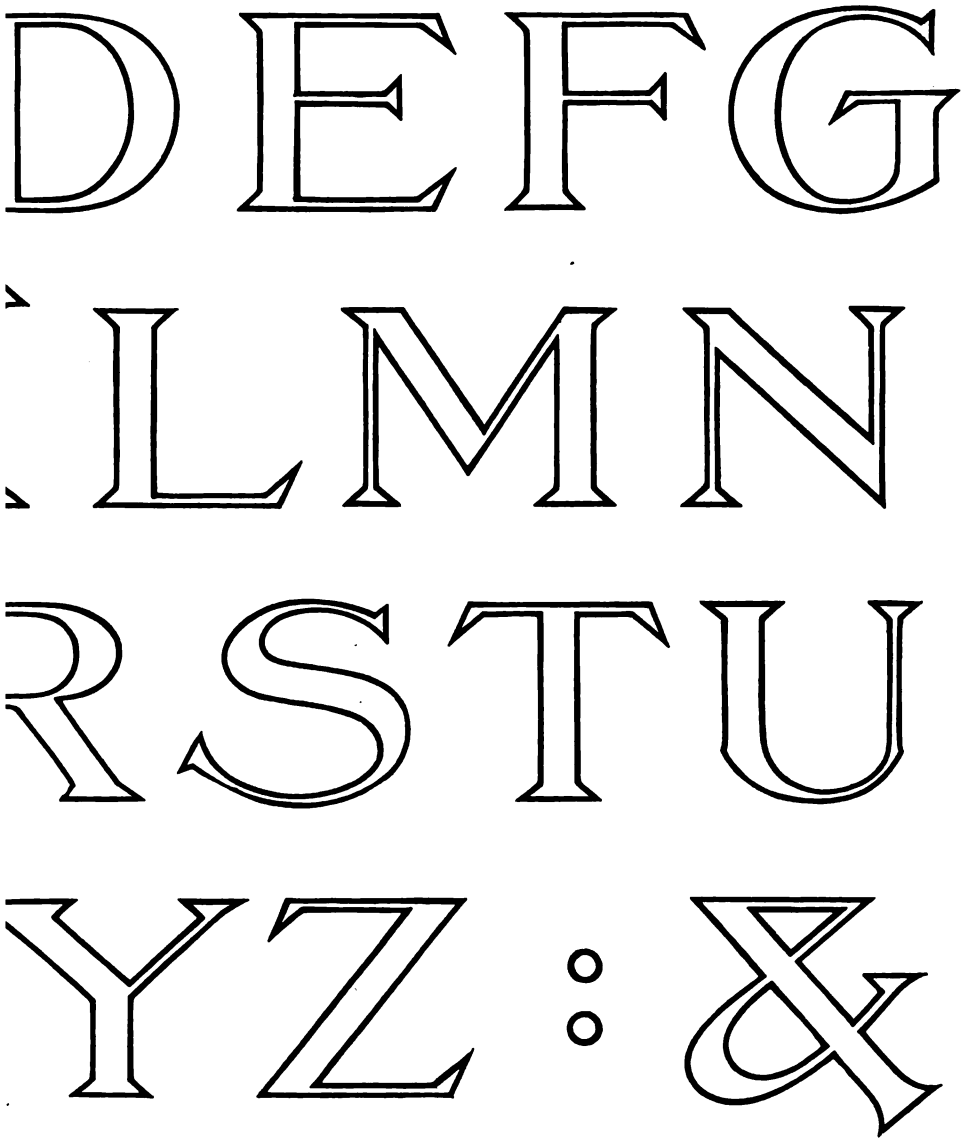
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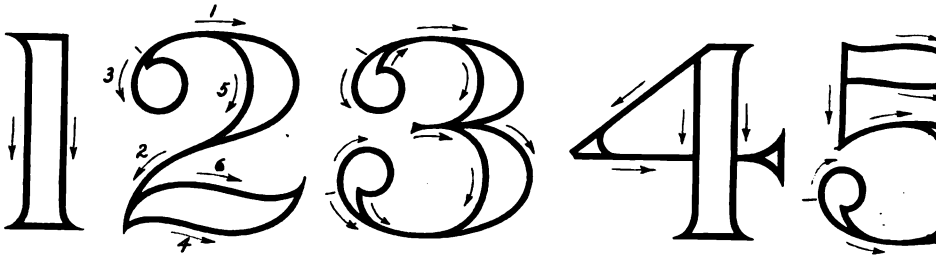
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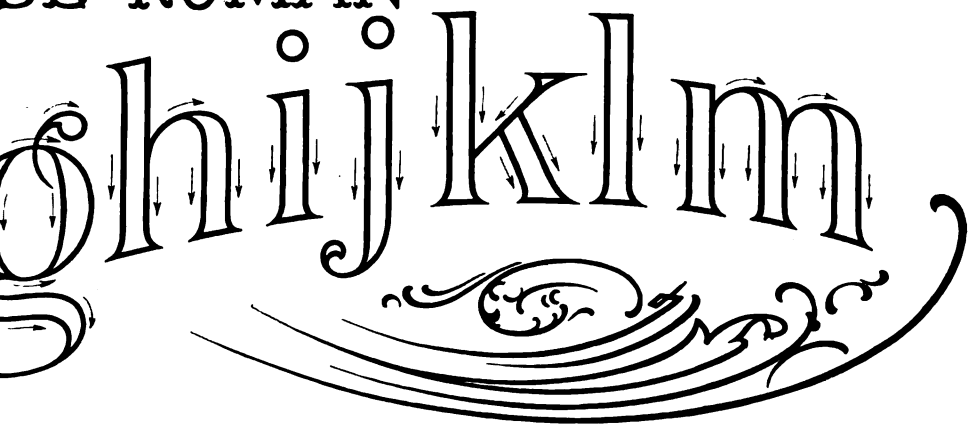


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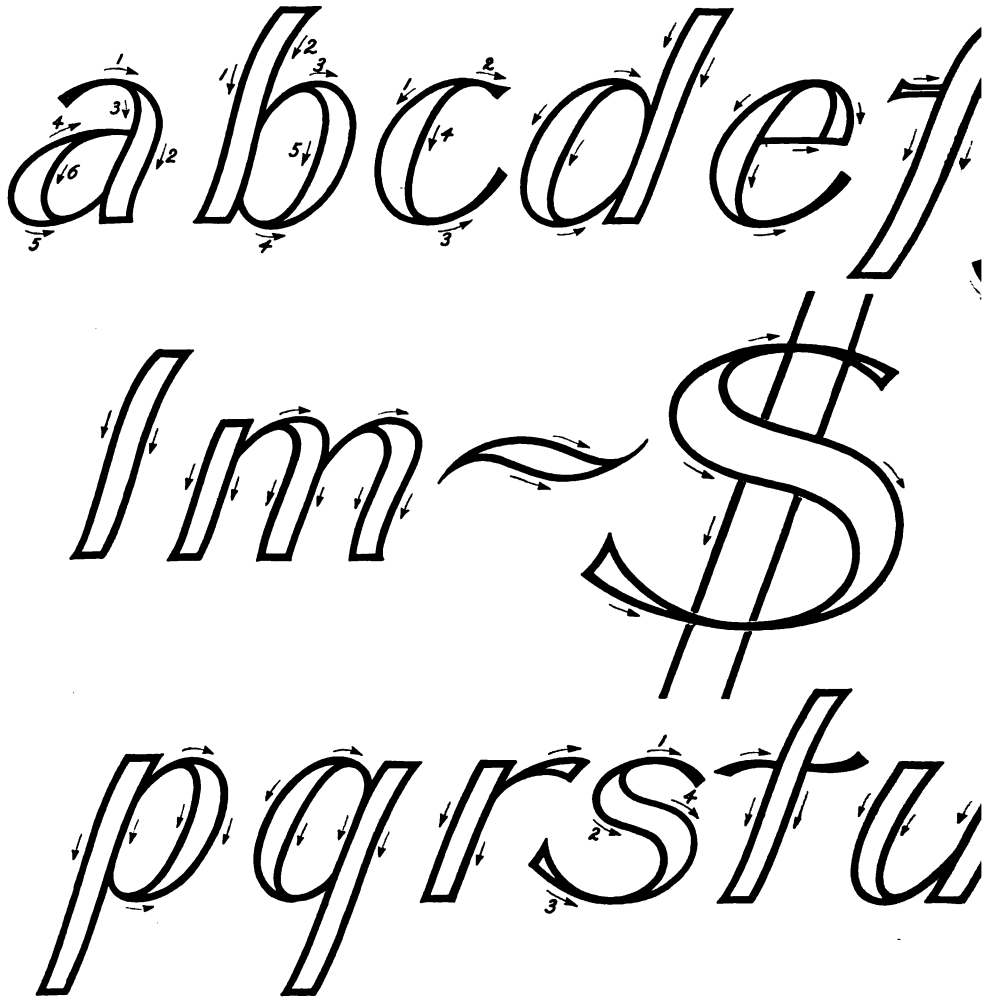
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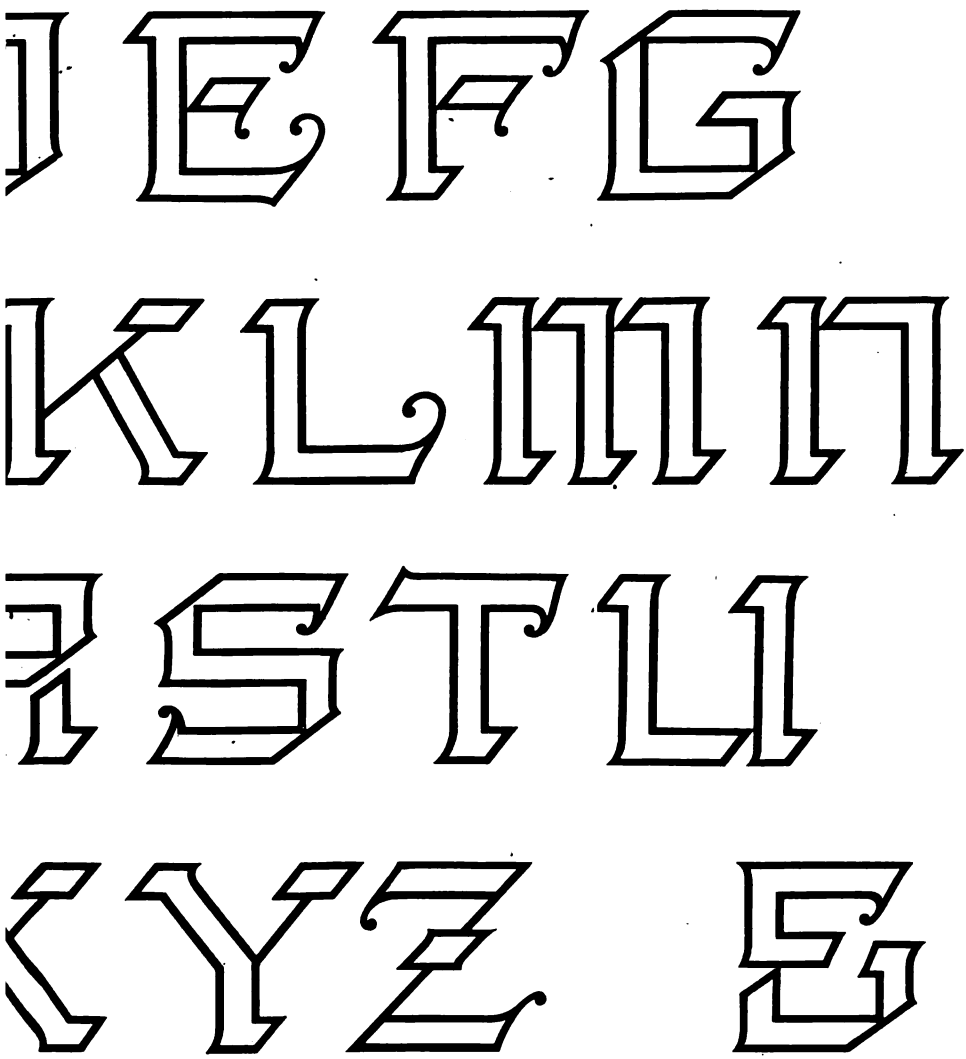
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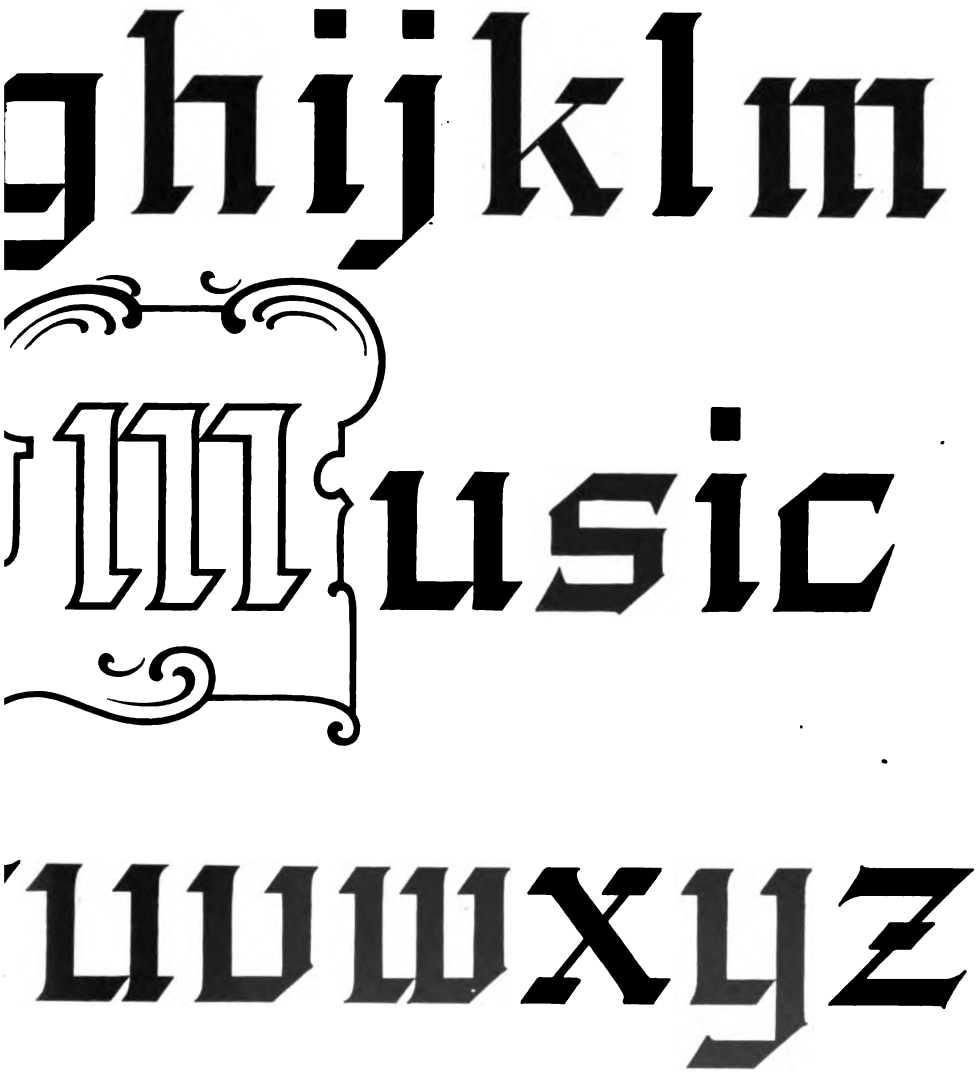
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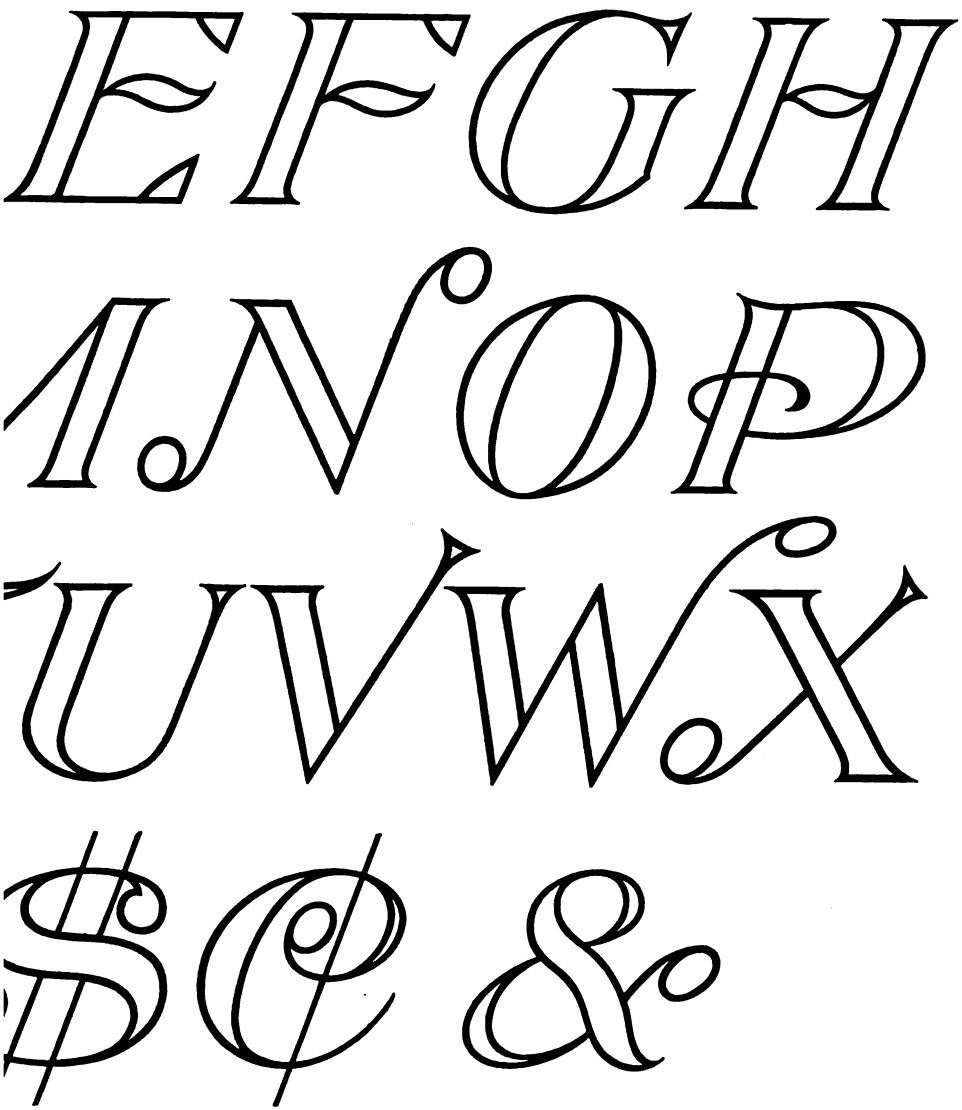


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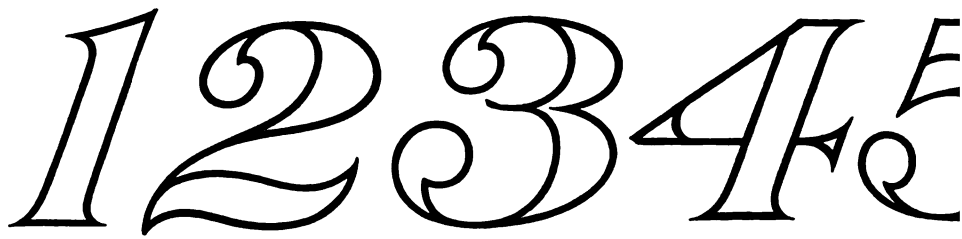
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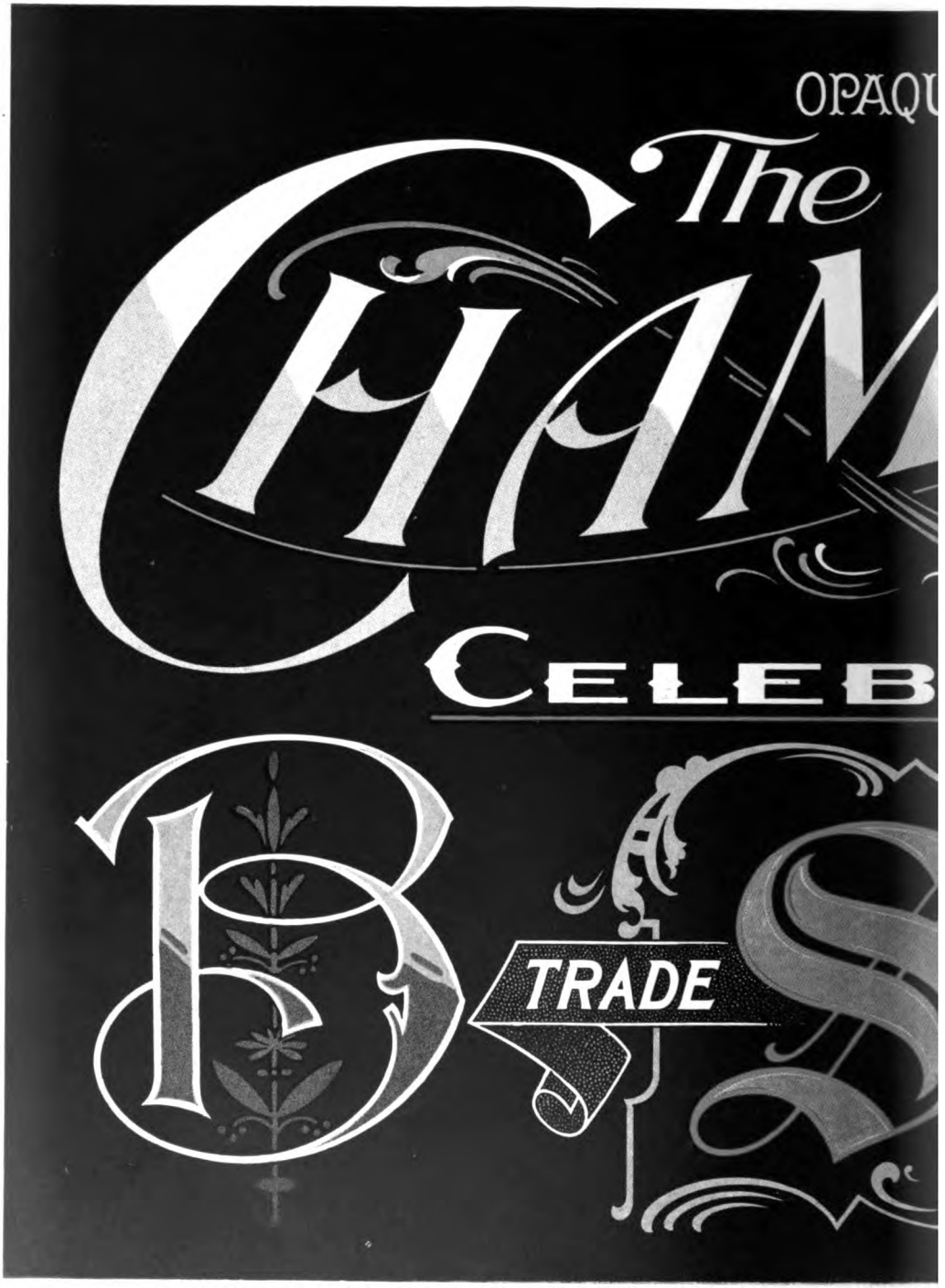
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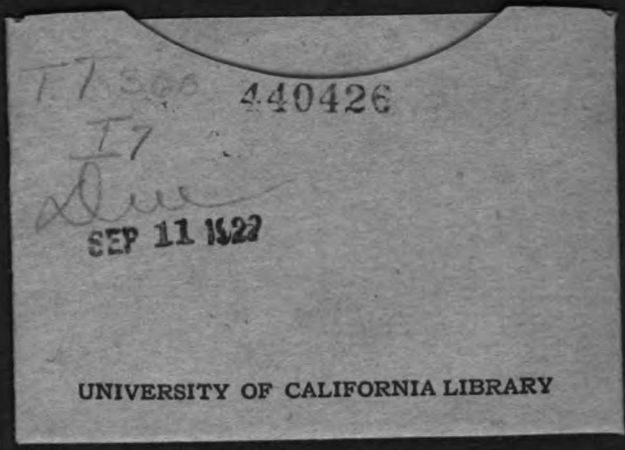
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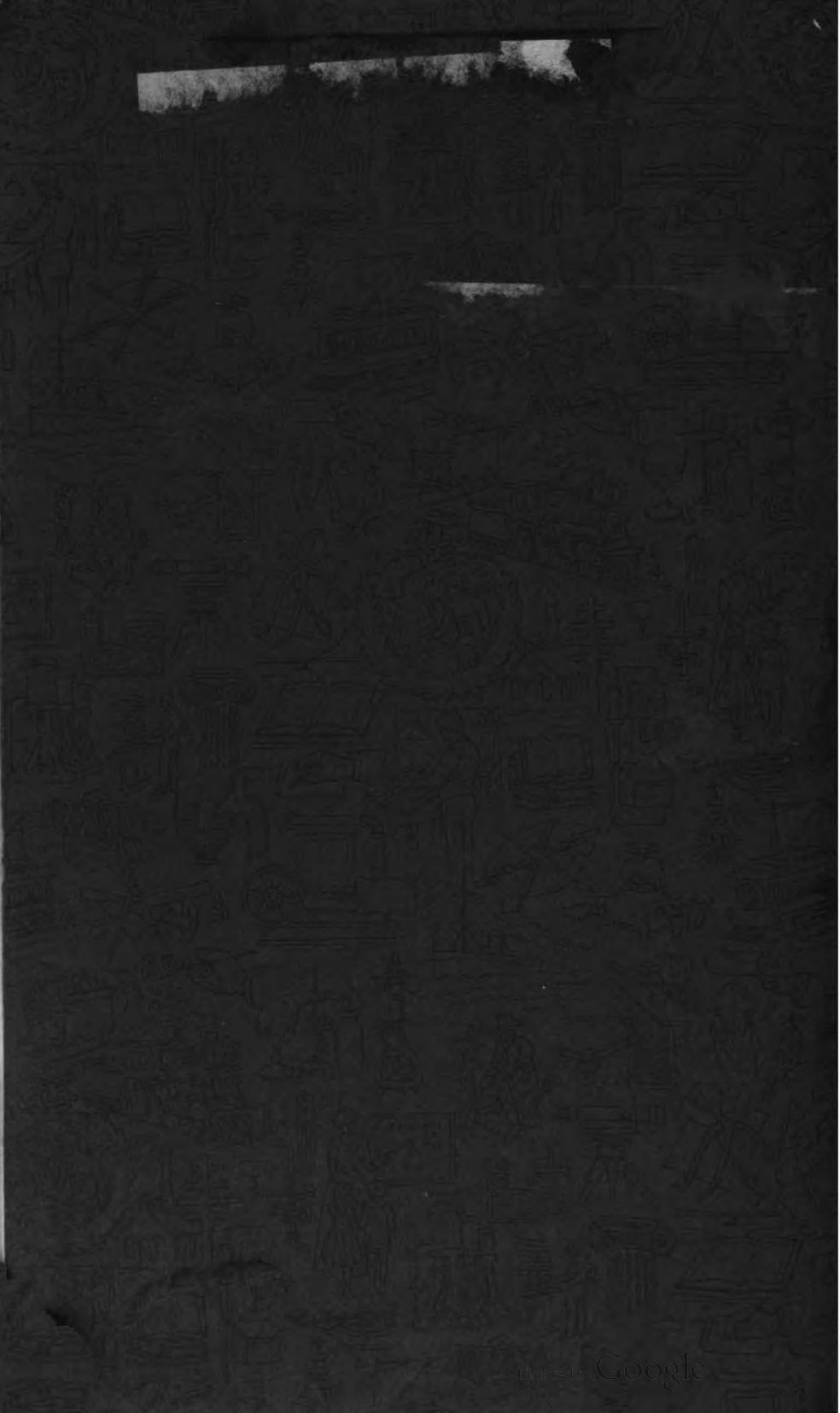
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